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GARDENS

THE 300TH ISSUE

ILLUSTRATED

Glorious gardens

transform your summer space

Cottage garden chic

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10

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the best single-flowered roses

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Editor's letter

This past year has seen change in so many ways. It seems then all the more exciting to be able to mark the 300th issue of *Gardens Illustrated* and look back on this magazine's heritage and groundbreaking approach to highlighting the incredible people, plants and places of the horticultural world. Of course, even if the magazine has remained a constant since its first publication in 1993, its content has developed as a reflection of the way in which our world has altered, along with the changes in how we use our gardens and the ways in which we plant them. Through every issue, our aim is to produce a magazine that is beautiful and useful; one that reflects, challenges and enhances our relationship with the natural world – something that is now more important than ever.

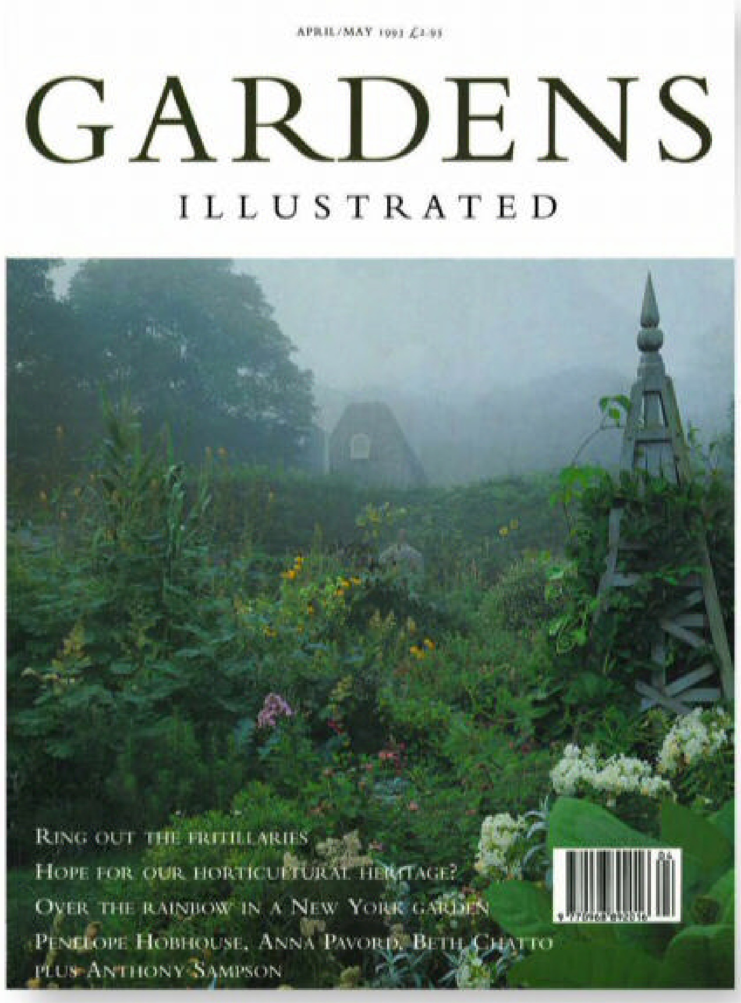
So, in this issue we celebrate the continued allure of single-flowered roses for their easy charm and pollinator appeal; designer Emily Erlam proves that a cleverly designed small garden can offer as much as a larger garden, and we take a look at the work of artisan Sophie Coryndon, whose intricately worked art pieces include delicately sculpted leaves and flowers that reference Renaissance art and medieval tapestries.

We combine heritage with expert insights and contemporary inspiration to bring you the best in design and horticulture.

I hope you enjoy our 300th issue,

Lucy Bellamy

LUCY BELLAMY, EDITOR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Ring out the fritillaries
Hope for our horticultural heritage?
Over the rainbow in a New York garden
Penelope Hobhouse, Anna Pavord, Beth Chatto
plus Anthony Sampson

See page 14 for details of how you can download a free digital copy of the first issue (shown above), You'll find further coverage marking 300 issues at gardensillustrated.com/300

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EVA NEMETH

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- Join us on a four-day tour of the South West's most exciting kitchen gardens – page 10
- Save money when you subscribe to the digital edition of *Gardens Illustrated* – page 22
- Get a 10% discount and receive a free pair of arm covers, cap and pocket pouch, when you spend more than £100 at Niwaki this month – page 123

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Contributors

Rae Spencer-Jones
RHS Books Publisher Rae visits a small city garden, page 46. *"I was incredibly impressed by how designer Emily Erlam could conjure horticultural magic out of the simplest garden structure."*

Rachel Warne
Rachel photographs artist Sophie Coryndon, page 82. *"Walking into Sophie's studio makes you realise what patience and intricate attention to detail really mean. Her process is fascinating."*

HOWARD SOOLEY

Kendra Wilson
Kendra writes our monthly travel column that highlights places of interest for gardeners, page 130. *"Writing a travel page that is equally focussed on the UK has been just as fun as investigating abroad."*

CONTRIBUTING EDITORS

ANDREW MONTGOMERY

ANDREW MONTGOMERY

James Basson
James lives in the South of France where he runs Scape Design with his wife Helen, specialising in low-maintenance and dry gardens. He is a fervent advocate for creating sustainable landscapes. The winner of four Chelsea Gold medals, he was awarded Best in Show in 2017.

Fergus Garrett
Fergus was appointed head gardener at Great Dixter by Christopher Lloyd in 1993. He is passionate about passing on his knowledge through student programmes at Dixter and worldwide lectures. He was awarded an RHS Associate of Honour in 2008 and an RHS Victoria Medal of Honour in 2019.

Anna Pavord
Anna's books include her bestseller *The Tulip* and most recently *Landskipping*. For 30 years she was *The Independent*'s gardening correspondent. In 2000 the RHS awarded her the Veitch Memorial Medal. She lives and gardens in Dorset.

Dan Pearson
Dan is one of the UK's best-known garden designers, familiar to many through his gardening columns in the *Observer* magazine. Eight of his gardens, including the Tokachi Millennium Forest in Japan, have won awards and he was awarded Best in Show for his garden at Chelsea in 2015.

Sarah Price
Sarah is one of the UK's most sought-after garden designers who gained worldwide recognition for her designs for the 2012 London Olympic Park. She won Gold at Chelsea in 2012 and 2018, and was GMG Garden Columnist of the Year in 2016 for her design series in *Gardens Illustrated*.

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HOW TO GET IN TOUCH WITH US

Subscription enquiries and back issues

UK 03330 162114
USA/CANADA 1 866 464 8103 (TOLL-FREE)
REST OF THE WORLD +44 1604 973722
UK buysubscriptions.com/contact
buysubscriptions.com/gardensillustrated
USA/CANADA GILcustserv@cdsfulfillment.com, britsubs.com/garden
UK/REST OF THE WORLD *Gardens Illustrated*, PO Box 3320,
3 Queensbridge, Northampton NN4 7BF.
USA/CANADA *Gardens Illustrated*, PO BOX 37495, Boone, IA 50037-0495 USA.

Advertising enquiries

+44 (0)117 300 8805 heather.golden@immediate.co.uk

Editorial enquiries

+44 (0)117 300 8622 gardens@gardensillustrated.com
Gardens Illustrated, Immediate Media Company Bristol Limited,
Eagle House, Bristol BS1 4ST.

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Gardens Illustrated is available for licensing and syndication.
+44 (0)117 300 8787 emma.brunt@immediate.co.uk

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MAGAZINE CONTACTS

EDITORIAL	
Editor	Lucy Bellamy
Contributing editors	James Basson, Fergus Garrett, Anna Pavord, Dan Pearson, Sarah Price
Art director	David Grenham
Deputy editor	Sorrel Everton
Deputy art editor	Niki Goss
Production editor	Juliet Giles
Acting digital editor	Daniel Griffiths
Editorial and digital assistant	Katie Beale
Botanical adviser	Dr James Compton
Thanks this issue	Hilary Brown, Jenny Price
ADVERTISING	
Group advertising manager	Laura Jones 0117 300 8509 laura.jones@immediate.co.uk
Advertising manager	Heather Golden 0117 300 8805 heather.golden@immediate.co.uk
Business development manager	Sophie North 0117 300 8804 sophie.north@immediate.co.uk
Senior brand sales executive	Phil Wallington 0117 300 8807 phil.wallington@immediate.co.uk
Brand sales executive	Olivia King 0117 300 8809 olvia.king@immediate.co.uk
Brand sales executive	James Beckett 0117 300 8526 james.beckett@immediate.co.uk
Brand sales eecutive	Ava Holdstock 0117 300 8224 ava.holdstock@immediate.co.uk
Classified sales executive	Elle Butcher 0117 300 8756 elle.butcher@immediate.co.uk
Advertising designer	Parvin Sepehr
INSERTS	
Laurence Robertson	+353 (0)876 902208
CIRCULATION, MARKETING, PRESS & PR	
Newstrade manager	Rob Brock
Subscriptions director	Jacky Perales-Morris
Direct marketing manager	Aimee Rhymer
Press officer	Dom Lobley dominic.lobley@immediate.co.uk
MANAGEMENT	
Chief executive officer	Tom Bureau
Managing director, Bristol	Andy Marshall
Managing director, specialist	Marie Davies
Promotions and partnerships manager, specialist	Rosa Sherwood
Publishing assistant	Lara Von Weber
SYNDICATION & LICENSING	
Director of licensing & syndication	Tim Hudson
PRODUCTION	
Production director	Sarah Powell
Production managers	Rose Griffiths, Louisa Molter
Production co-ordinator	Georgia Tolley

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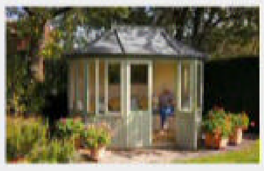

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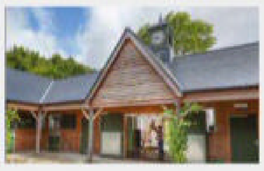

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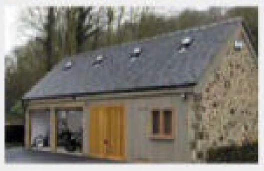

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From plot to plate, our four-day reader holiday uncovers some of the South West's most exciting potagers and chefs' gardens

TOUR HOST

Sarah Wain
Sarah, along with her husband Jim Buckland, is the inspirational force behind the restoration of the Kitchen Garden at West Dean, Sussex, where they perfected the growing of both fruit and vegetable crops.

With the call to grow your own becoming ever louder, our tour offers help, inspiration and expertise on how to grow the finest kitchen garden produce throughout the year. We visit a contrasting selection of the very best examples of kitchen gardens in the South West: we are taken from the plot to the plate at both **The Pig at Combe** and at Hugh Fearnley-Whittingstall's organic smallholding at **River Cottage**; at **South Wood Farm** we see Arne Maynard's design for a productive potager and we glimpse true estate gardening at **Edmondsham House**, while also visiting the unusual 18th-century 'serpentine' wall of the kitchen garden at **Deans Court**. As well as organic gardening, we also consider the no-dig approach, as espoused by **Charles Dowding** at his own impressively productive garden and come bang up to date with a visit to recently opened boutique hotel **The Newt** with its decorative kitchen garden. The tour is based at the Georgian **Summer Lodge Hotel** in the Dorset village of Evershot and surrounded by rolling hills, with a small kitchen garden of its own and where guests will be warmly welcomed.

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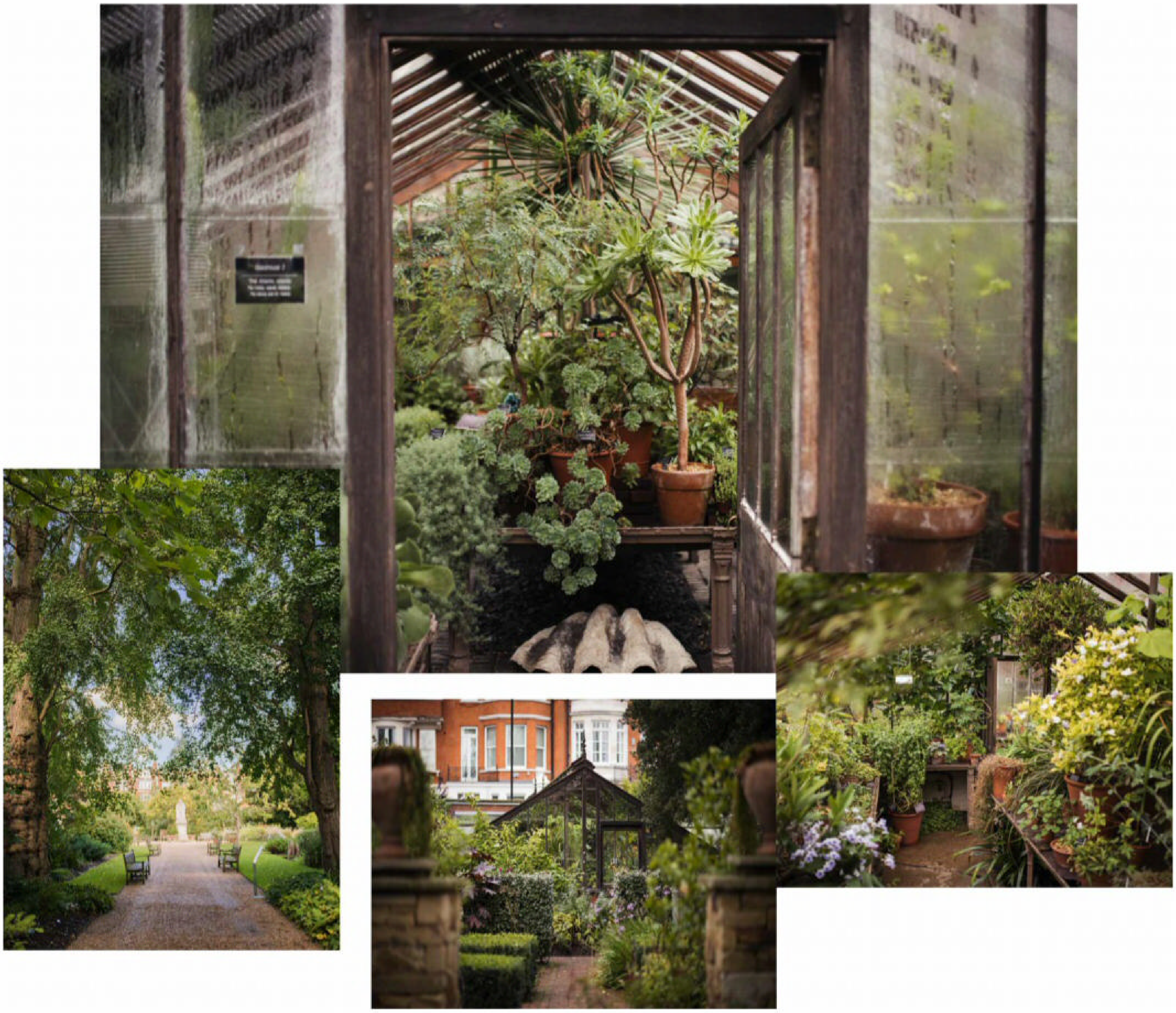
DIG IN

What's happening, what's in flower and what to buy this month



LAURA STONER NEW

Just the tonic

Overlooking the River Thames on Chelsea Embankment, the four-acre Chelsea Physic Garden is a true oasis of calm in the heart of the busy capital. Founded in 1673 by the Worshipful Society of Apothecaries to grow medicinal plants, it is one of the oldest botanical gardens in the UK and its Victorian-style glasshouses are home to some of the world's rarest plants and flowers, including a *Nesocodon mauritianus*, an endangered *Campanula* relative from Mauritius that is now one of just 300 individual plants. Last month the Garden was awarded a £680,700 National Lottery Heritage Fund Grant to restore these historic teak and iron houses that have stood since 1902. Once restored, not only will the glasshouses provide the best growing environment for the plants, but the restoration project will also include improvements to make the glasshouses more accessible and enable the Garden team to use these iconic buildings to host a range of activities and workshops. The restoration work should be completed in 2023 – just in time for the Garden's 350th anniversary. **chelseaphysicgarden.co.uk**

News

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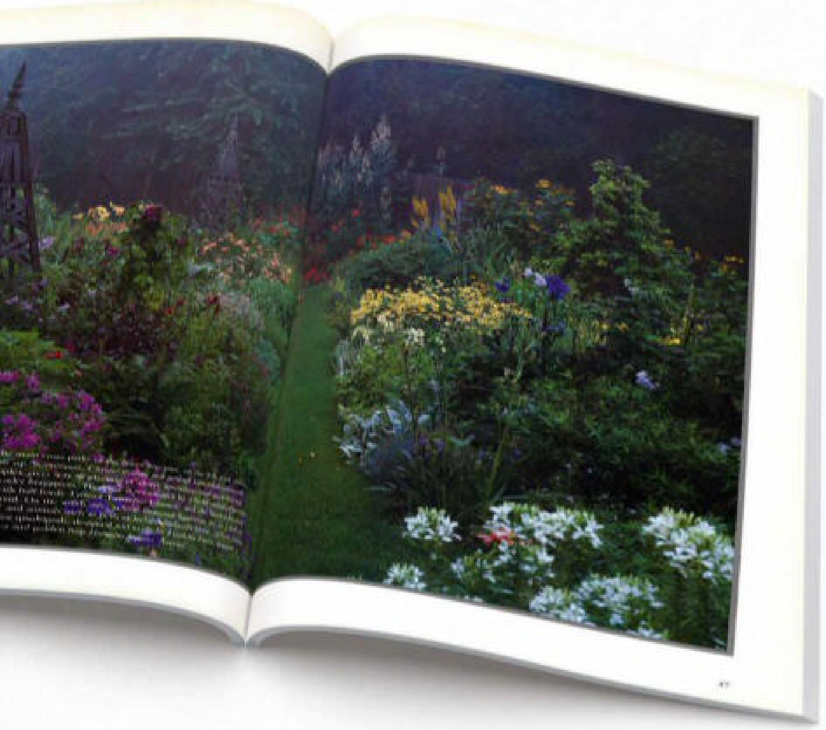

Three hundred not out

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GARDENS ILLUSTRATED
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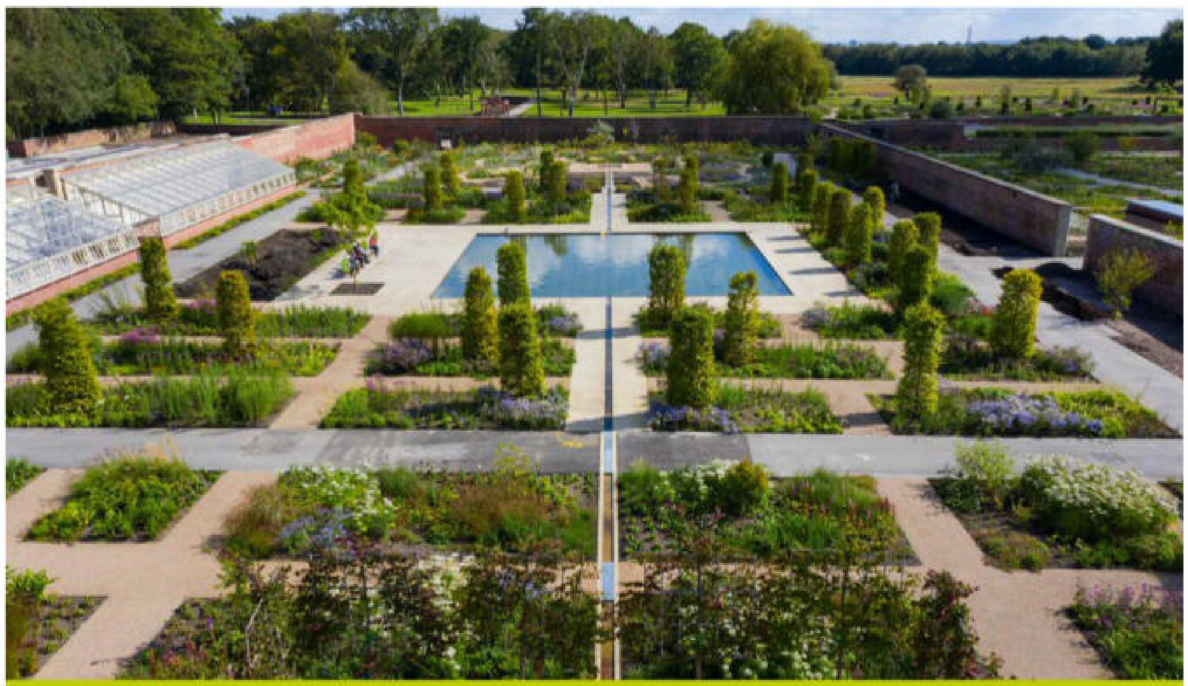
THE 300 ISSUE
Glorious gardens
transform your summer space
Cottage garden chic
10 FAVOURITE PLANTS FOR JUNE

Nature of Thyme

Melissa Richardson and Amy Fielding, the creative duo behind JamJar Edit, are bringing their floral flair to the Cotswold haven and country house hotel Thyme, with an exhibition of pressed botanicals starting this month. Featuring a series of large-scale artworks, alongside JamJar's signature native flower pressings, the exhibition in the Tithe Barn will celebrate Thyme's rich water meadows and grasslands, and form the centrepiece of a series of Summer Happenings at Thyme, which include workshops on plants with Bunny Guinness and on pressed flowers with JamJar. 15 June to 12 September. **thyme.co.uk**

JAMJAR FLOWERS



Grand opening

After almost four years in the making, the fifth RHS garden RHS Bridgewater has opened its gates to the public. Visitors to the 154-acre garden in Salford, near Manchester, will finally get a chance to enjoy Tom Stuart-Smith's magnificent Paradise Garden (above) and the new Kitchen Garden by Harris Bugg Studio, both of which form part of the 11-acre Weston Walled Garden. Tickets cost £11, and for the first year of opening Salford residents can visit for free on Tuesdays, but all tickets are limited and must be booked in advance. **rhs.org.uk**

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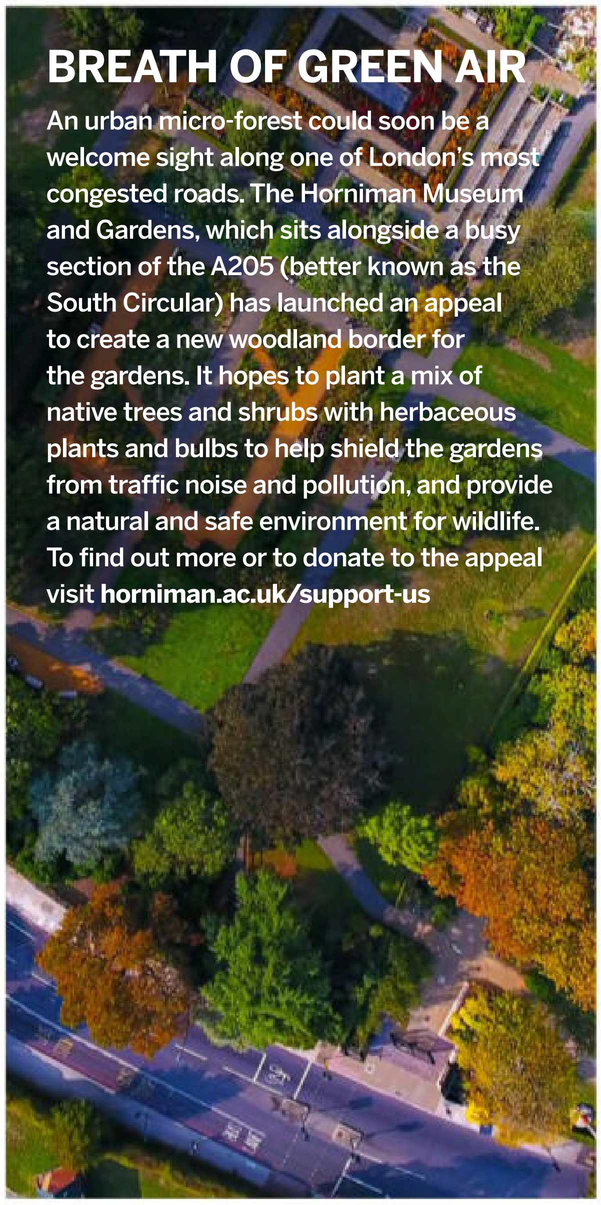
Escape to Kew

How do you fancy saluting the sun among the plants of Kew's magnificent Temperate House or trying tai chi in its Mediterranean Garden? This summer the Royal Botanic Gardens, Kew, is launching its first ever programme of wellbeing events, including yoga and Pilates classes, to help you refresh mind, body and soul among nature. A range of activities, from mindful forest bathing to boot-camp fitness sessions, is available for the whole family to take part in, including a rare opportunity to explore the grounds by bike. All activities will adhere to the government's Covid-safety guidelines, and class prices will include entry to the gardens. **kew.org**

HERITAGE AT HOME

The National Trust has teamed up with Sarsen Stone to offer a new collection of floor and wall tiles, inspired by National Trust locations. Floral designs include Woodland Glade, which features some of the flora of the beautiful Winkworth Arboretum in Surrey, and Glendurgan Ceramic Fern, a homage to the exotic ferns and flowers found at Glendurgan Garden in Cornwall. Prices start at £2.39 per tile. **sarsenstonegroup.com**



BREATH OF GREEN AIR

An urban micro-forest could soon be a welcome sight along one of London's most congested roads. The Horniman Museum and Gardens, which sits alongside a busy section of the A205 (better known as the South Circular) has launched an appeal to create a new woodland border for the gardens. It hopes to plant a mix of native trees and shrubs with herbaceous plants and bulbs to help shield the gardens from traffic noise and pollution, and provide a natural and safe environment for wildlife. To find out more or to donate to the appeal visit **horniman.ac.uk/support-us**

Veronica leiophylla.

Quercus semecarpifolia.

Paulownia tomentosa.

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SEEING STARS

Oaks collected by the late physicist and radio astronomer Sir Bernard Lovell, and a collection of *Paulownia* are among the new National Plant Collections given accreditation by the plant conservation charity Plant Heritage. Sir Bernard's *Quercus* collection is held at the Lovell Quinta Arboretum, in the garden of the scientist's former home in Cheshire, which is managed by the Tatton Garden Society and open to the public. The *Paulownia* collection is held in a two-acre, private garden in Somerset, which is open by appointment, and includes all ten *Paulownia* taxa, including the fabulously flowered foxglove tree, *P. tomentosa.* Eight other collections have also received accreditation, among them *Veronica* 'The Douglas Chalk Hebe Collection', made up of the former *Hebe* genus now reclassified as *Veronica*. For more information visit **plantheritage.org.uk**

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If you're looking for ways to connect with other garden enthusiasts, then you should take a look at greenhouse manufacturer Alitex's new private Facebook group. The Alitex Grow Club offers an online platform for like-minded gardeners to come together to share recommendations, get advice and find exclusive content. Members will also benefit from early bird access to Alitex events, such as the floral workshop with stylist Willow Crossley. To join the group, search Alitex Grow Club on Facebook or find out more at **alitex.co.uk**

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Rooted in healthcare

After a year in which we've come to appreciate even more our healthcare workers and the National Health Service, David Austin has launched a new rose named for the father of the NHS Aneurin Bevan. *Rosa* Nye Bevan (= 'Auspital') is a fragrant shrub rose with open-cupped, soft-yellow flowers that have scalloped, almost heart-shaped, petals. It's available now as a container rose for £30.50 and from autumn as a bareroot rose. Throughout 2021, David Austin will donate £2.50 from every sale of *R.* Nye Bevan, *R.* The Generous Gardener (= 'Ausdrawn') and *R.* Princess Alexandra of Kent (='Ausmerchant') to a selection of health-based charities, including NHS Charities Together, the National Gardens Scheme and the Alexandra Rose Charity. **davidaustinroses.co.uk**

DAVID AUSTIN

3 FOR THE GARDEN… *PICNIC BLANKETS*

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DIARY

COMPILED BY KATIE BEALE

① Mary Newcomb: Nature's Canvas
Discover the work of the late natural scientist, farmer and self-taught artist Mary Newcomb in a new exhibition at Compton Verney Art Gallery & Park until 5 September. Also on display (until 30 August) is a stunning site-specific installation by artist Rebecca Louise Law. Tickets must be pre-booked online. Tuesday to Sunday, 10.30am-5pm. £14.90. Compton Verney, Warwickshire CV35 9HZ. Tel 01926 645500, comptonverney.org.uk

② Expressive Charcoal Drawing
Learn how to capture the vibrancy of nature using charcoal on this one-day drawing workshop with artist Natasha Clutterbuck at Yeo Valley Organic Garden in Somerset. 2 June, 10am-4pm. £65, including lunch. Yeo Valley Organic Garden, Holt Farm, Bath Road, Blagdon, Somerset BS40 7SQ. Tel 01275 331528, natashaclutterbuck.co.uk

③ Longford Castle Open Garden & Plant Sale
Explore the gardens of Longford Castle and pick up new plants at this special open garden day to help raise funds for horticultural charity Horatio's Garden. Tickets must be booked online in advance. 6 June, 2-5pm. From £10. Longford Castle, Bodenham, Salisbury, Wiltshire SP5 4ED. Tel 01722 326834, horatiosgarden.org.uk

④ Arts & Nature Break
Enjoy some downtime in the Brecon Beacons with an Arts & Nature Break at the Angel Hotel in Abergavenny. Package includes an overnight stay on Friday or Saturday with dinner, and a Cyanotype workshop on Saturday morning. 11/12 June, from £349 per room. 15 Cross Street, Abergavenny NP7 5EN. Tel 01873 857121, angelabergavenny.com

⑤ Kate Corbett Winder Exhibition
Don't miss the solo show of works by passionate gardener and artist Kate Corbett Winder at London's Long & Ryle Gallery. *Close to Home* features paintings, including *Willow Herb* (shown) inspired by the artist's garden and by the landscape of the Welsh borders where she lives. 16 June – 14 July. Tuesday to Friday, 10am-5.30pm, Saturday, 11am-2pm. Long & Ryle, 4 John Islip Street, London SW1P 4PX. Tel 020 7834 1434, longandryle.com

⑥ UK Craft Festival
Discover arts and crafts from British designer-makers at this four-day festival in the beautiful grounds of Hatfield House. 17-20 June, 10am-5pm. From £9.Hatfield Park, Great North Road, Hatfield, Hertfordshire AL9 5HX. Tel 023 9286 3871, livingcrafts.co.uk

⑦ RHS Hyde Hall Plant Show
Track down some early summer-flowering plants from expert regional growers along with demonstrations and talks. 18-20 June, 10am-5pm. From £13.50. Creephedge Lane, Chelmsford, Essex CM3 8ET. Tel 0344 338 7501, rhs.org.uk/gardens/hyde-hall

⑧ Unusual Plant Fair
Browse plants for sale at this annual plant fair held at the home of the 18th-century naturalist Gilbert White. 19-20 June, 10.30am-5pm. Gilbert White's House, The Wakes, High Street, Selborne, Hampshire GU34 3JH. Tel 01420 511275, gilbertwhiteshouse.org.uk

⑨ Midsummer Garden Life Festival
Enjoy three days of floral fun at this new garden-focused festival, with gardens to explore and plant stalls from some of the UK's leading growers and nurseries. An outdoor theatre will host talks, music and drama, as well as the designer James Alexander-Sinclair sharing some of his favourite floral poetry. 23-25 June, 10am-5pm. From £22.20. Three Counties Showground, Malvern, Worcestershire WR13 6NW. Tel 01684 584900, threecounties.co.uk

⑩ Blenheim Palace Flower Show
Experience a riot of colour and fragrance at this celebration of all things horticultural in the magnificent surroundings of Blenheim Palace with expert talks and more than 300 exhibitors. 25-27 June, 10am-5pm. From £18.50. Blenheim Palace, Woodstock, Oxfordshire OX20 1PP. Tel 01993 810530, blenheimflowershow.co.uk

⑪ RHS Hampton Court Palace Garden Festival
Book now for next month's RHS Hampton Court Palace Garden Festival with show gardens, floral marquee, plant village, celebrity talks and workshops, and shopping opportunities. 6-11 July, 10am-7pm (5pm Sunday). From £22.75. Tel 0344 3387501, rhs.org.uk

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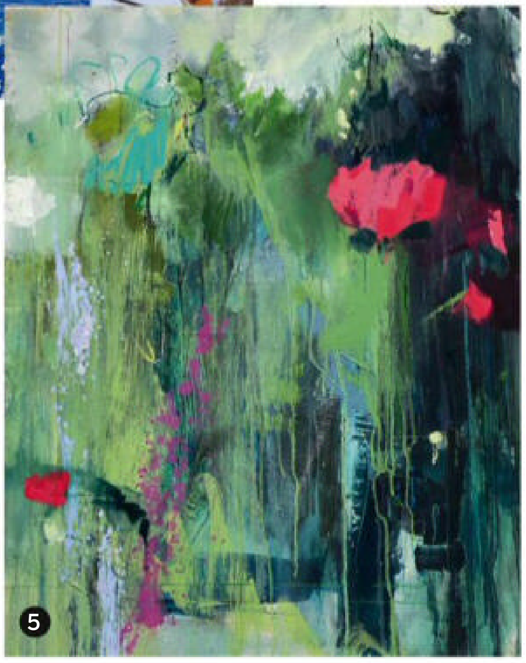

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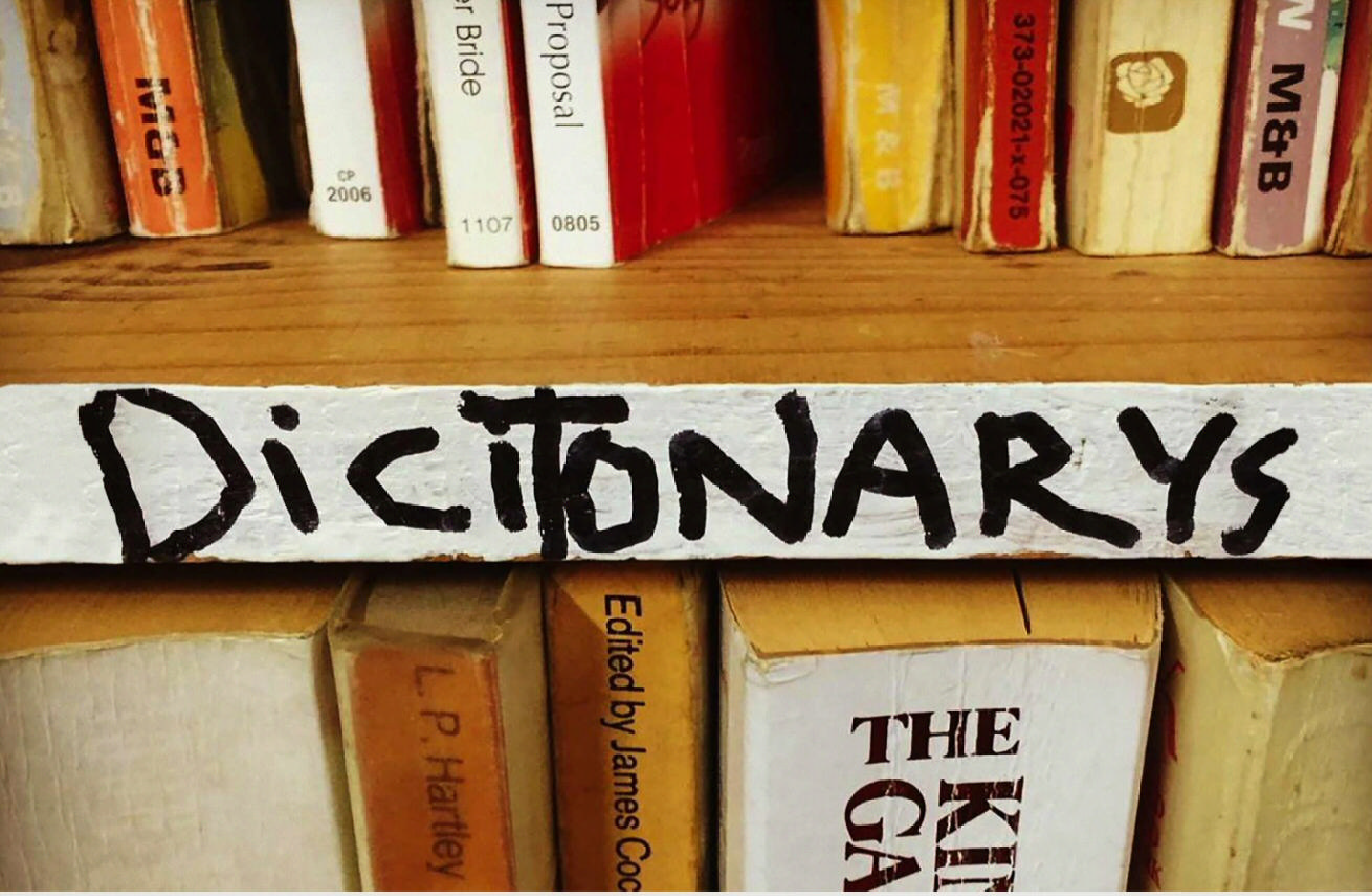
* All information is correct at time of going to press, but may be subject to change. Tickets for most events will be limited to ensure social distancing and must be booked in advance. Please be sure to check all opening times and advice on any local travel restrictions before travelling.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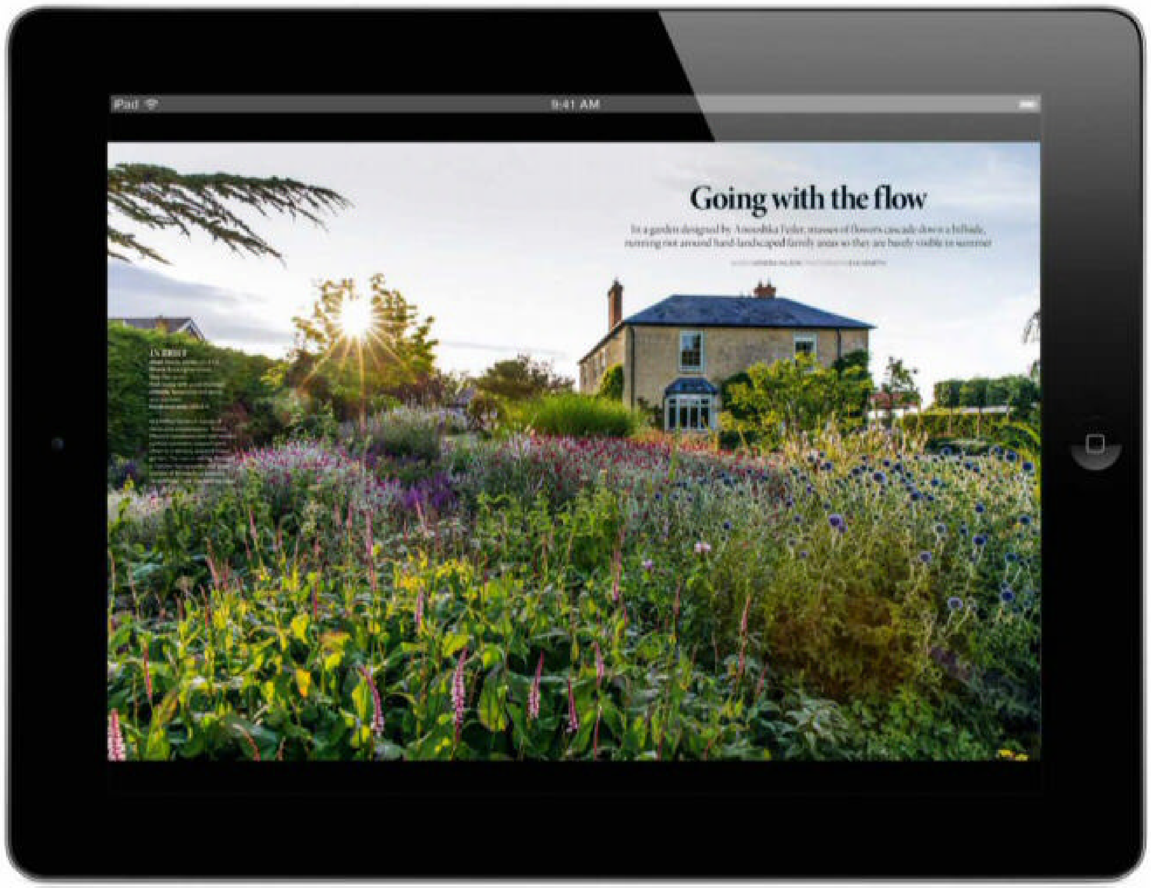
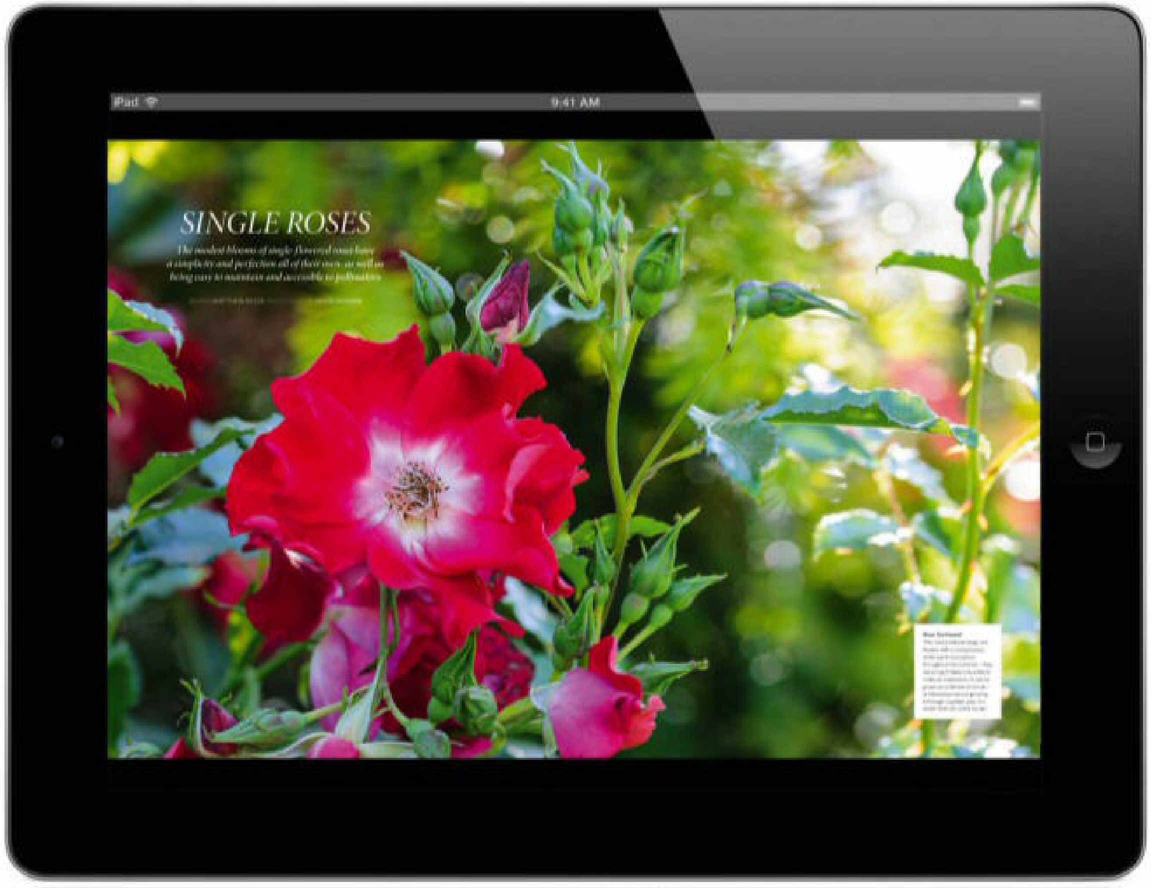
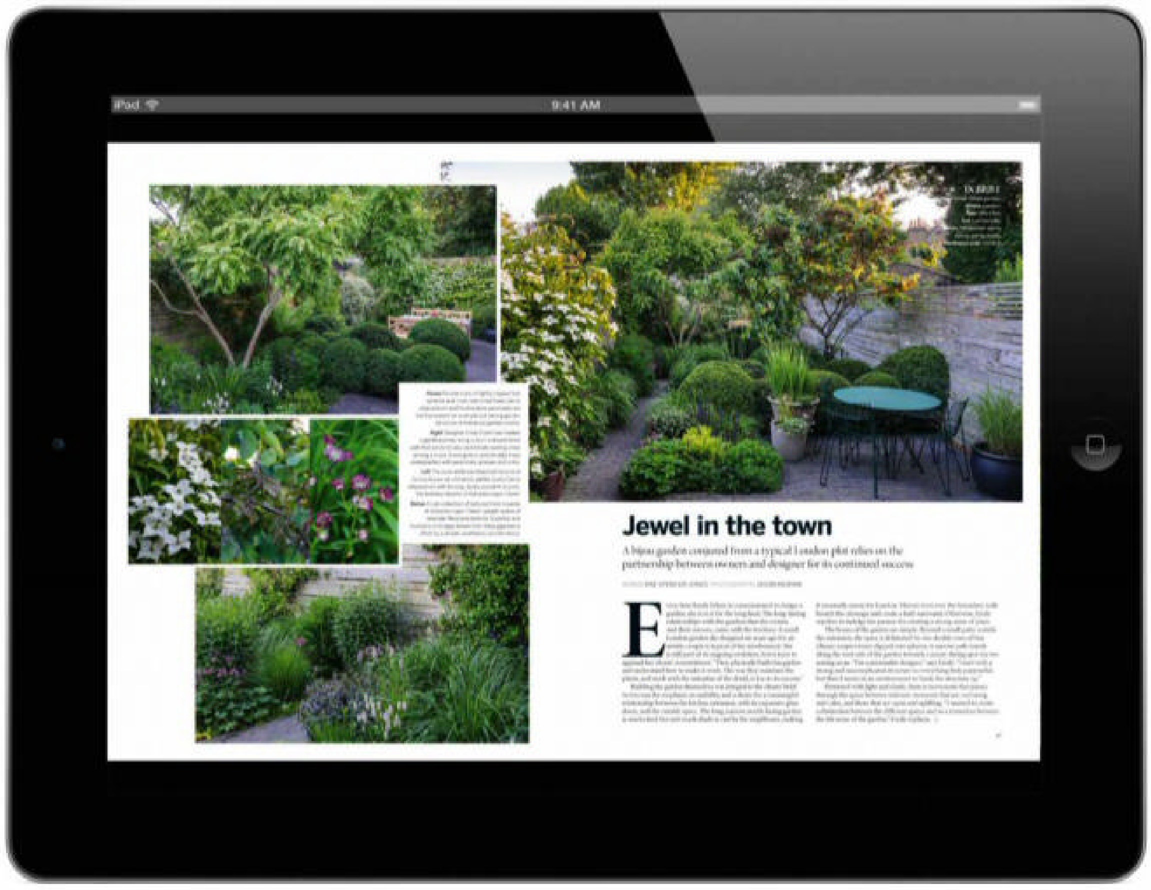


Going with the flow



SINGLE ROSES



Jewel in the town

A must-have read for passionate gardeners, *Gardens Illustrated* magazine provides a unique insight into the world's most beautiful gardens, expert advice and planting ideas.

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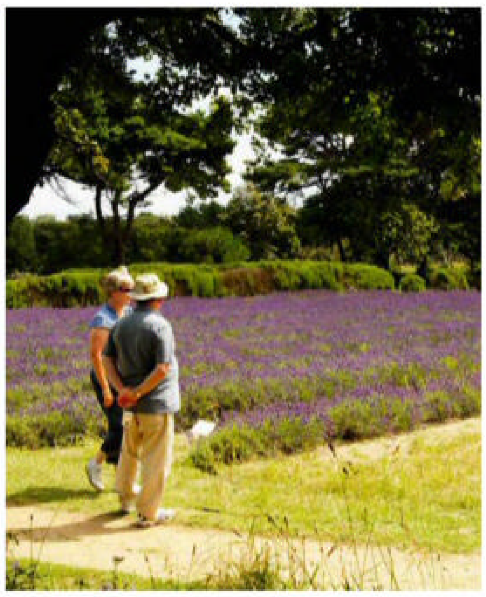

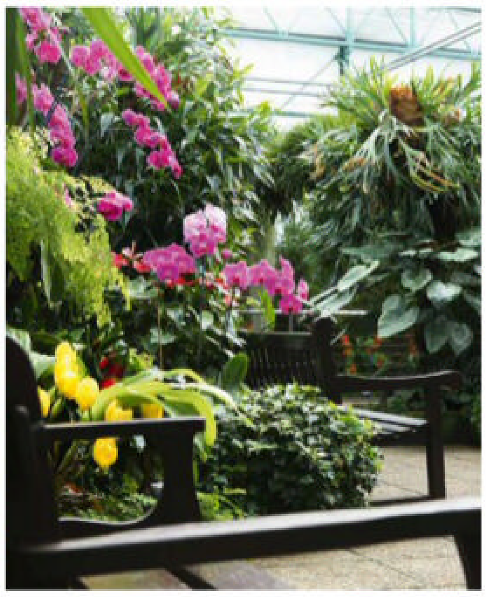

Britain’s orchid isle

Jersey’s gardens, parks, expansive coastal paths and quiet woodlands make the perfect botanical escape this summer

If you’ve been hankering after an exotic holiday, but are wary of travelling too far this year, set your sights on a staycation on the British island of Jersey. In a few hours you could be eating crab sandwiches on a surf-crashed beach, inhaling coconut-scented gorse on a cliff path, or exploring a 15mph Green Lane dotted with honesty boxes selling Jersey Royals.

The island has fully reopened to visitors, and as part of the UK Common Travel Area you can fly there in under an hour from London (as well as many other UK airports), or catch the ferry from Poole or Portsmouth. (For the latest travel advice, refer to Jersey’s Safer Travel Guidance.)

Jersey’s abundant sunshine hours result in a burst of floral colour come spring. Find the Jersey orchid, *Anacamptis laxiflora*, in a National Trust-protected field called Le Noir Pré, in St. Ouen, which is awash with purple flowers from mid-May to late June and is one of the last remaining places to see them growing wild in the British Isles.

For another splash of purple, visit Jersey Lavender Farm – nine scented acres of cultivated plants and a wild lavender meadow walk. And don’t miss the Eric Young Orchid Foundation, one of the world’s finest collections of orchids. The foundation specialises in creating hybrid varieties within the genera, and has won eight gold medals at the RHS Chelsea Flower Show.

If you’d like to imagine what your own garden might look like in this sunny spot, head to Judith Queree’s garden. This naturalistic garden has over 2,000 different plants. “When we moved here it was overgrown and the 300-year-old cottage was derelict,” says Judith. “The bog garden is my favourite part; it’s a riot of colour in late July into August.” You’ll also find more than 200 varieties of clematis climbing every available support.

Kitchen gardeners should head east to the Botanical Gardens at Samarès Manor. Here, giant courgettes climb trellises in the walled garden, and a herb garden, inspired by garden designer John Brookes, has medicinal, culinary and cosmetic herbs planted along gravel paths. Or why not don some walking boots and explore the protected coastal areas of Jersey’s National Park, and spot samphire and sorrel amid the seagrasses? All in all, you’ll discover a wondrous world away from home without having left the British Isles. ❑

For more inspiration visit Jersey.com

Special offer – Save 10%

Book a short break or holiday to Jersey this year and use the code GI10 to save 10% with JerseyTravel.com PLUS book a minimum of three nights and receive complimentary entrance to the Botanical Gardens at Samarès Manor and the Eric Young Orchid Foundation for each person on the booking. Find out more and book online at Jerseytravel.com/travel-and-holidays/gardens-illustrated Terms and conditions apply.

Jersey

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COMPILED BY KATIE BEALE

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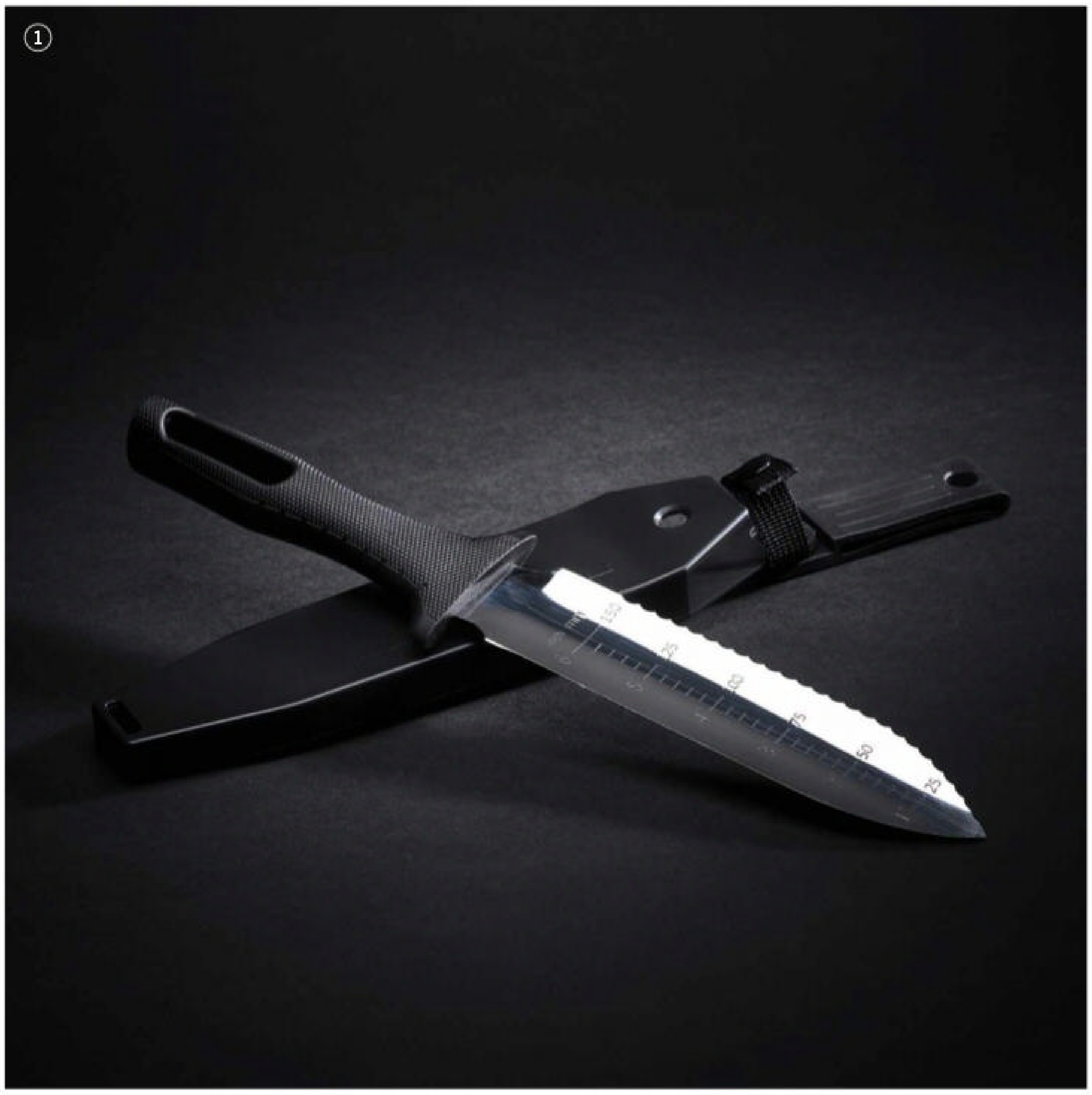

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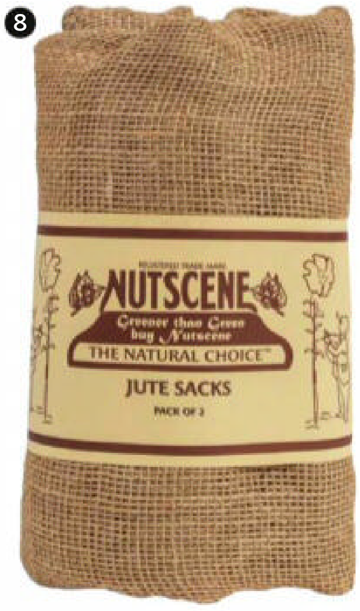
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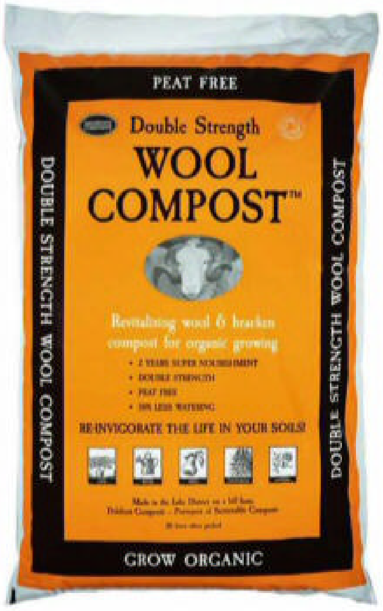
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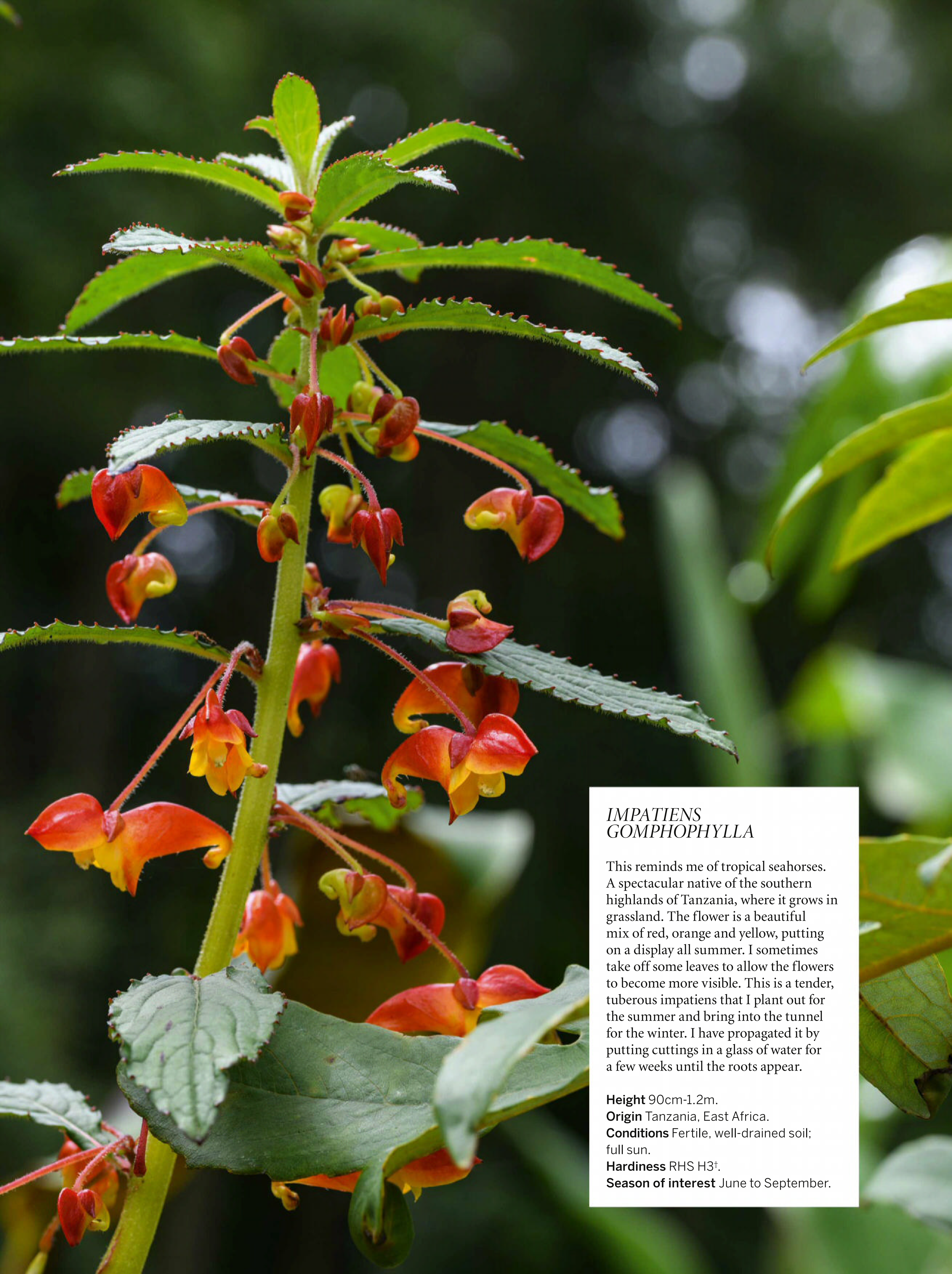


IMPATIENS GOMPHOPHYLLA

This reminds me of tropical seahorses. A spectacular native of the southern highlands of Tanzania, where it grows in grassland. The flower is a beautiful mix of red, orange and yellow, putting on a display all summer. I sometimes take off some leaves to allow the flowers to become more visible. This is a tender, tuberous impatiens that I plant out for the summer and bring into the tunnel for the winter. I have propagated it by putting cuttings in a glass of water for a few weeks until the roots appear.

Height 90cm-1.2m.
Origin Tanzania, East Africa.
Conditions Fertile, well-drained soil; full sun.
Hardiness RHS H3[†].
Season of interest June to September.

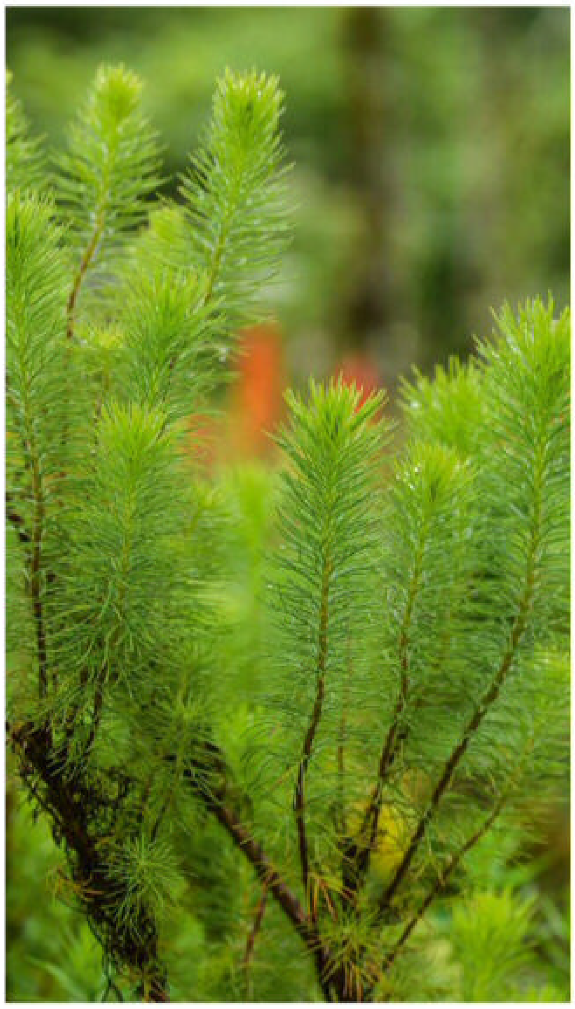
CHARLIE HOPKINSON

June plants

With his June selection, Jimi indulges his passion for idiosyncratic plants, from stand-out shrubs with primeval foliage to flowers that conjure a sub-aquatic realm

WORDS JIMI BLAKE PHOTOGRAPHS JASON INGRAM

Jimi Blake is the owner creator of Hunting Brook Gardens. **huntingbrook.com**



INULANTHERA CALVA

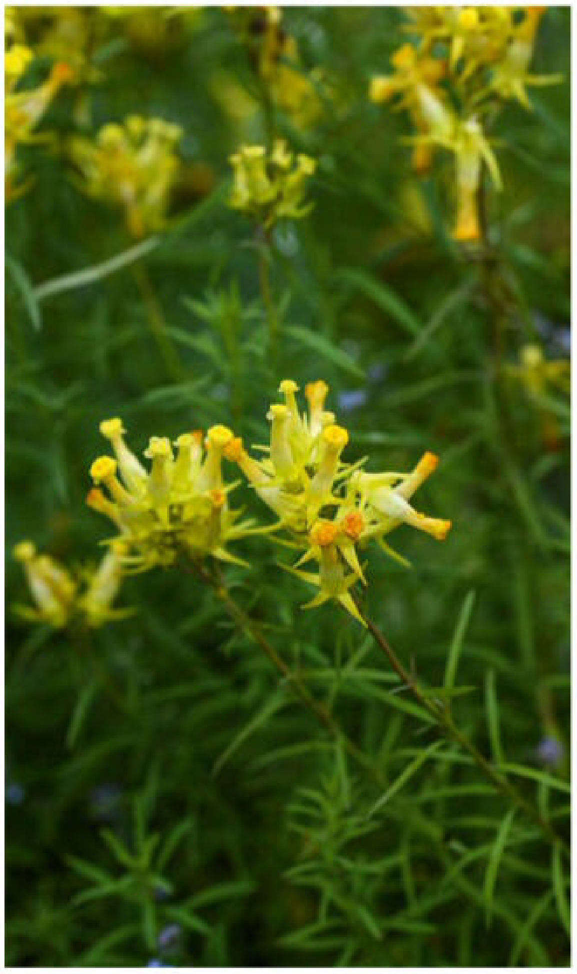
This may sound strange, but when I am creating a new planting design I often ask myself which whacky-looking plants I can add into it. This is one of the funkiest plants I grow. It's a South African native that I like to incorporate into my designs each year. A few years ago I planted it with the white cactus *Cleistocactus strausii* and last summer I repeated it throughout the Sand Garden. When I first bought it, I remember the label saying that it flowers in December, which is hard to achieve here, so I just use it for foliage interest. It is tender so I dig up some of the plants and put them in the tunnel for the winter, but I also take cuttings that root easily.

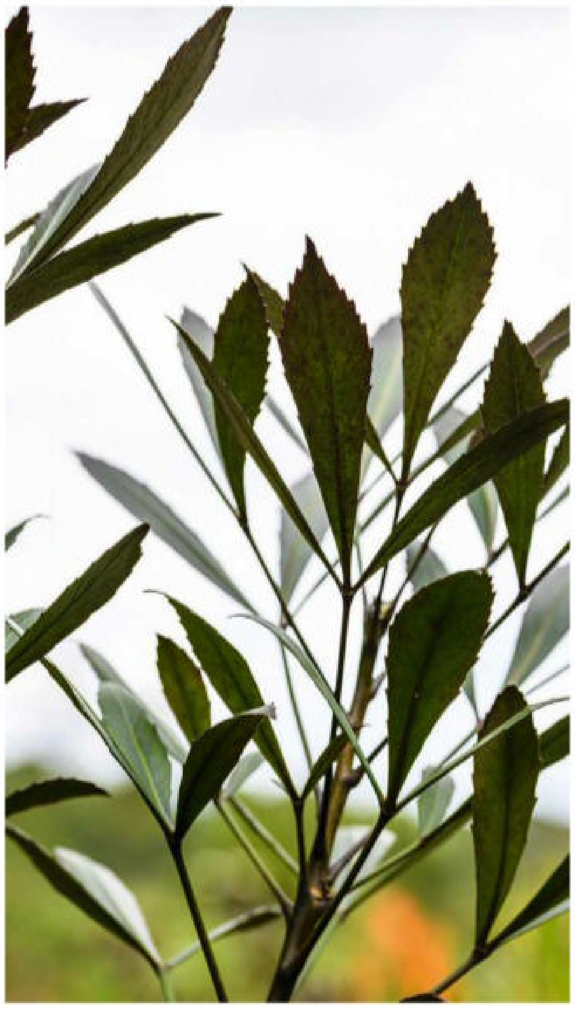
Height 50cm.
Origin South Africa.
Conditions Well-drained soil; full sun.
Hardiness RHS H3.
Season of interest Summer for foliage.

LINARIA VULGARIS F. PELORIA

I have a collection of linarias at Hunting Brook Gardens, this one being the quirkiest of them all. It almost looks like it belongs under water. The bizarre, yellow, pointed flowers with a central proboscis remind me of pouting lips. It spreads a little, but not so much that it ever becomes a problem. I have planted it in a border that gets lots of sun and is very well drained, and propagate it by digging up clumps and transplanting them to other areas where I want it to grow. I originally bought it from Cotswold Garden Flowers, which sometimes has interesting linarias for sale.

Height 30cm.
Origin Sweden.
Conditions Well-drained soil; full sun.
Hardiness RHS H6.
Season of interest July to late summer.





PSEUDOPANAX 'DARK STAR'

Pseudopanax is a signature plant here at Hunting Brook where I use it repeatedly throughout the borders for its vertical, see-through interest. Another advantage of this fastigiate shrub is that it doesn't block light from the plants growing beneath it. The young foliage is a deep green, darkening to near black as it matures going into winter. This plant has survived temperatures of -10°C here in an area of the garden that has excellent drainage in soil that is kept at a fairly low nutrient level. I have propagated it by cuttings rooted in pure sand.

Height 3-5m.
Origin Garden (species New Zealand).
Conditions Well-drained soil; full sun.
Hardiness RHS H4.
Season of interest Year round for foliage.

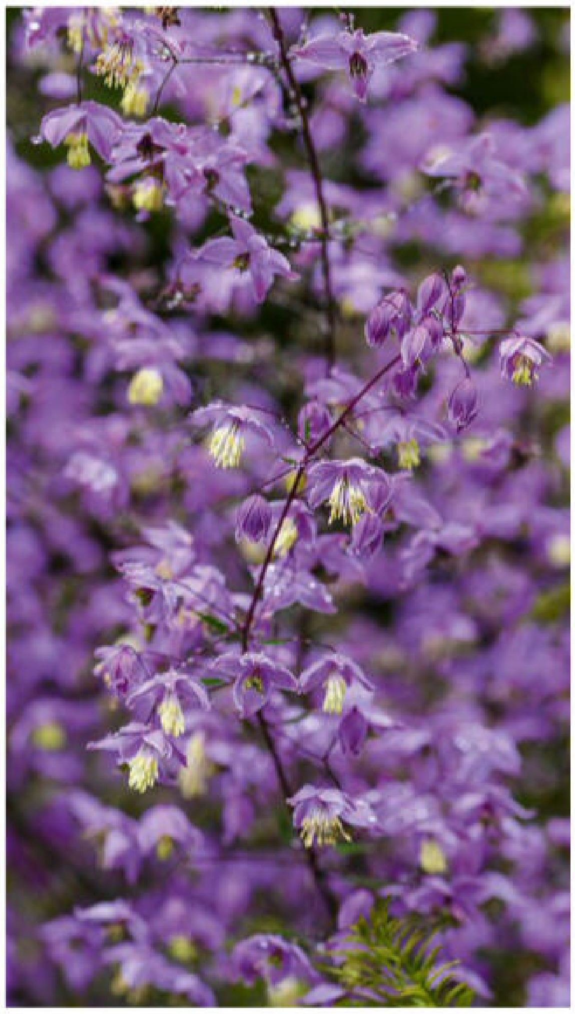
*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.

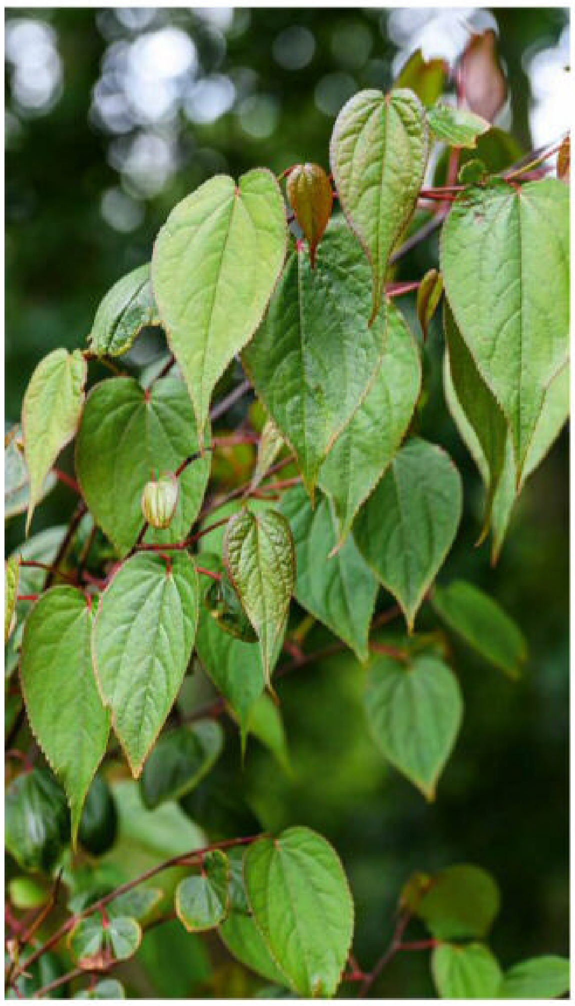
This may sound strange, but when I am creating a new planting design I often ask myself which whacky-looking plants I can add in

THALICTRUM DELAVAYI VAR. *DECORUM*

This beautiful summer-flowering perennial is native to Yunnan in China and only slowly becoming available in the trade. It has fine foliage followed by sprays of lavender flowers on long stems through the summer months. It is a much more suitable plant for most gardens than the taller forms, such as *T.* ‘Elin’. I propagate this one from fresh seed sown in the autumn, as I do with all the Ranunculaceae family. The seedlings are slow to bulk up, but are worth the wait. I divided the original plant this spring.

Height 1-1.5m.
Origin Yunnan, China.
Conditions Moist but well-drained soil; full sun to semi-shade.
Hardiness RHS H7.
Season of interest June to July for flowers.





TETRACENTRON SINENSE VAR. *HIMALENSE*

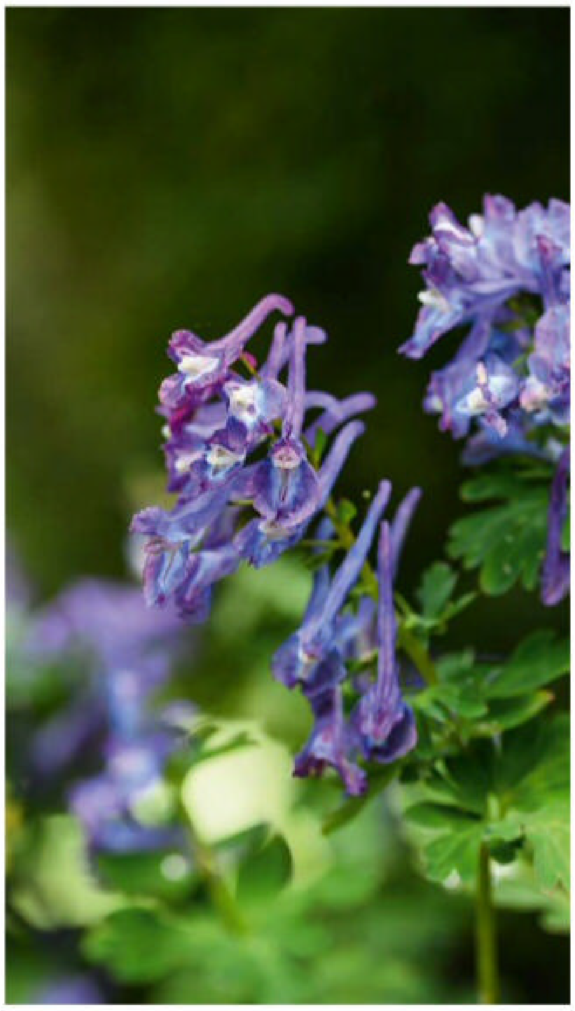
This handsome shrub has beautiful, heart-shaped leaves with red petioles and a long, tail-like, drip-tip to the leaf. So far it has been very slow growing with me, but I have read that it can grow rather large with age. It is supposed to flower with yellow catkins in summer, but I’ve never noticed them. I’ve moved it around the garden a few times, but now it is in its final position in one of my new woodland beds. I finally managed to get it to root late summer from cuttings in pure sand.

Height 9m (3m with me after eight years).
Origin Nepal, Bhutan.
Conditions Humus-rich, ideally acid to neutral, soil; semi-shade to full sun.
Hardiness RHS H5, USDA 6a-7b.
Season Spring to autumn for foliage.

CORYDALIS ‘KORN’S PURPLE’

I have become something of a fanatic for *Corydalis*. This one comes from Peter Korn in Sweden and is one of the best in my collection. It is a cross between *C. flexuosa* and *C. capitata*. It grows upright for me and has purple flowers with a white centre. I am planting my *Corydalis* collection in my new woodland beds with snowdrops, epimediums, trilliums and podophyllums. Keep the soil moist, otherwise it will stop flowering and eventually disappear. I propagate it by division in the autumn.

Height 35cm.
Origin Garden (species China).
Conditions Moisture-retentive, humus-rich soil; dappled shade.
Hardiness RHS H5.
Season of interest Spring to early summer for flowers.



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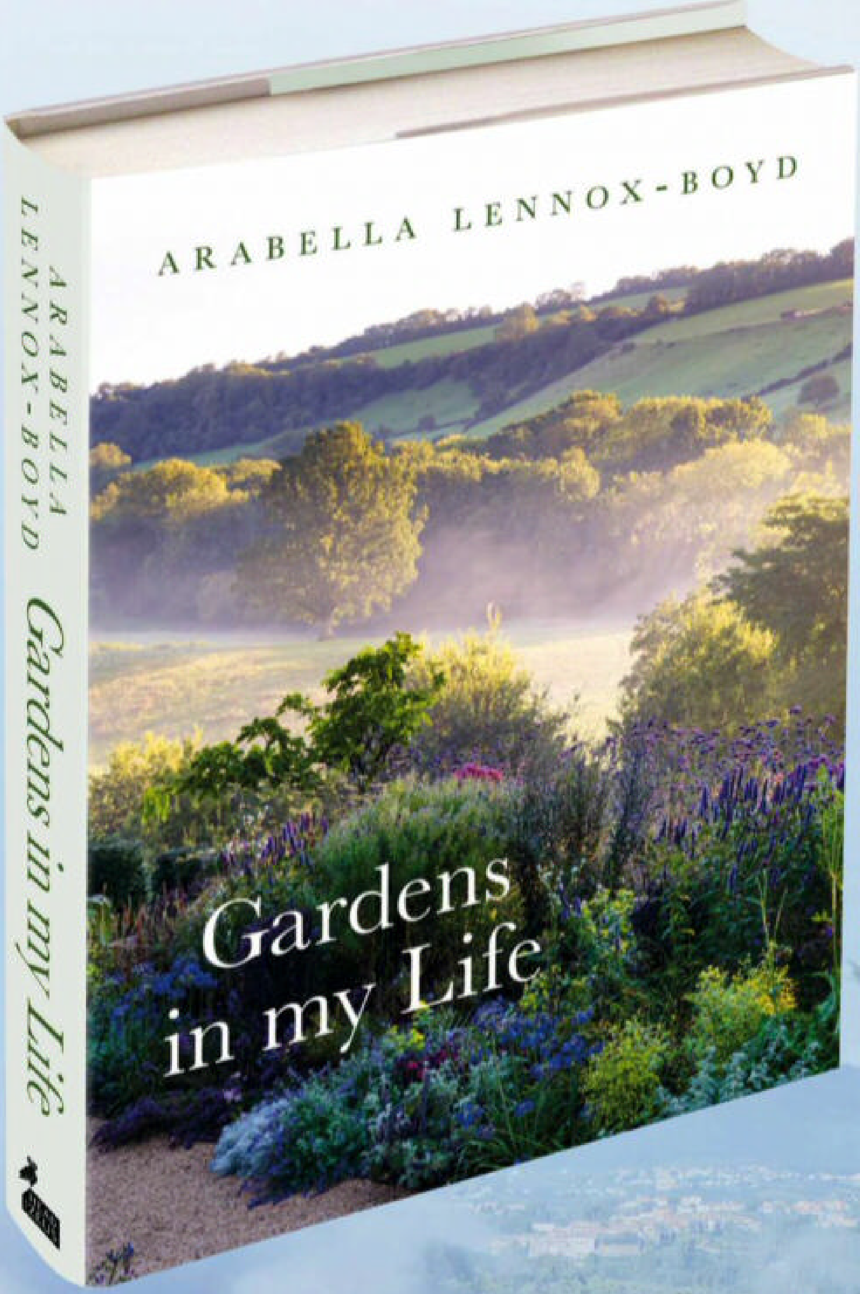
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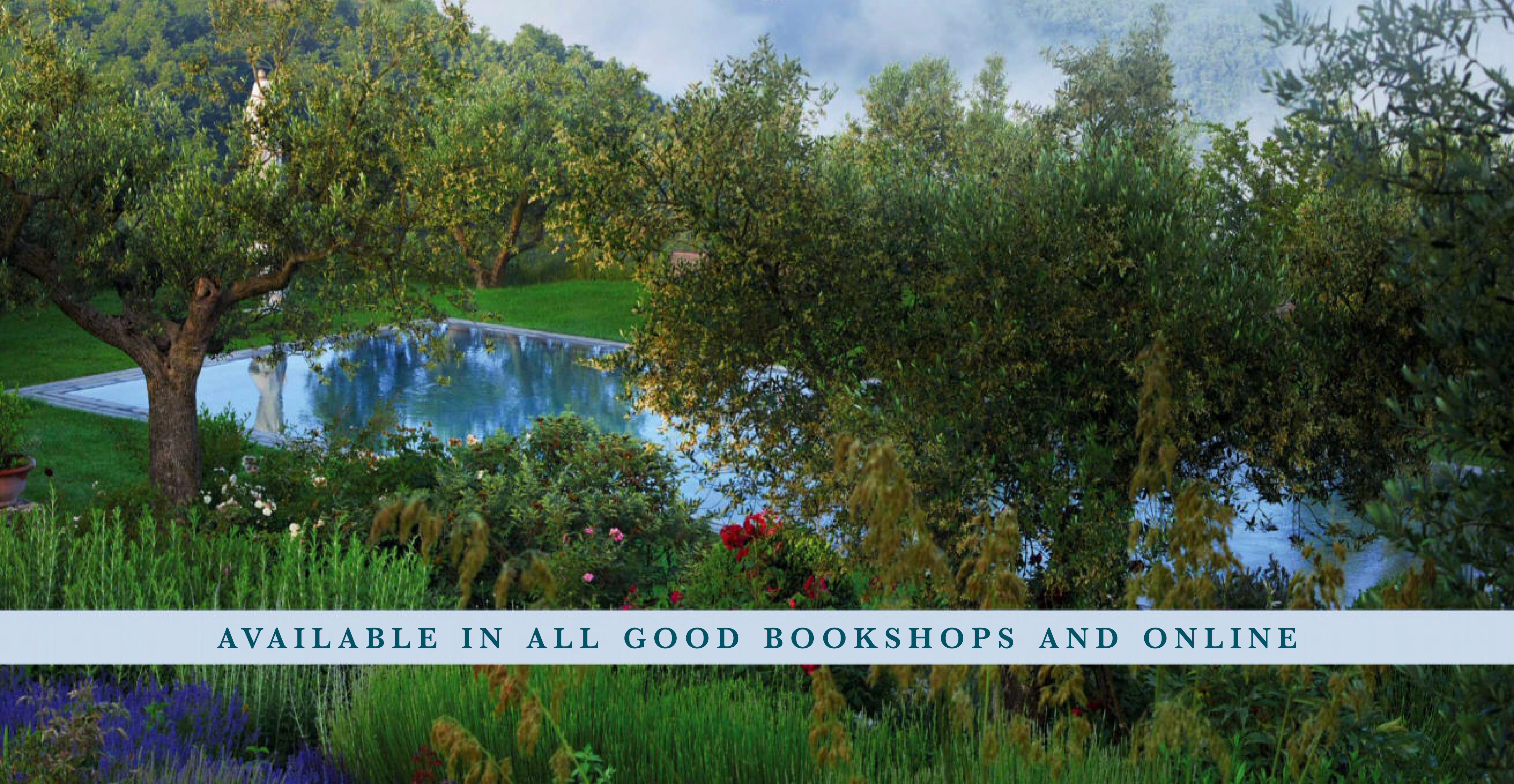
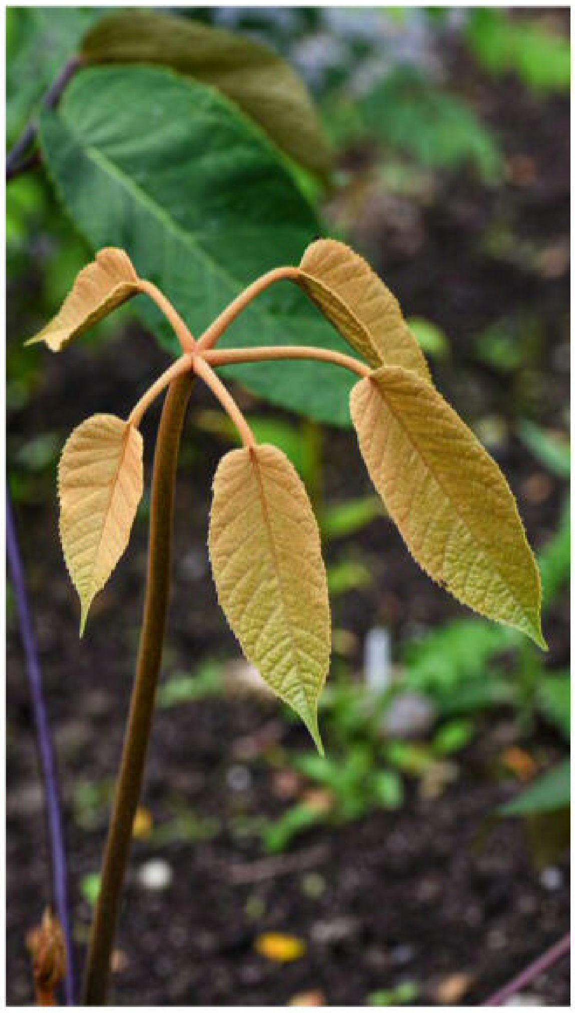
Gardens in my Life
ARABELLA LENNOX-BOYD
Gardens in my Life



AVAILABLE IN ALL GOOD BOOKSHOPS AND ONLINE

When *Heptapleurum macrophylla* first became available to buy there was a stampede of crazy gardeners willing to buy it at huge cost. I was one of them



HEPTAPLEURUM MACROPHYLLA

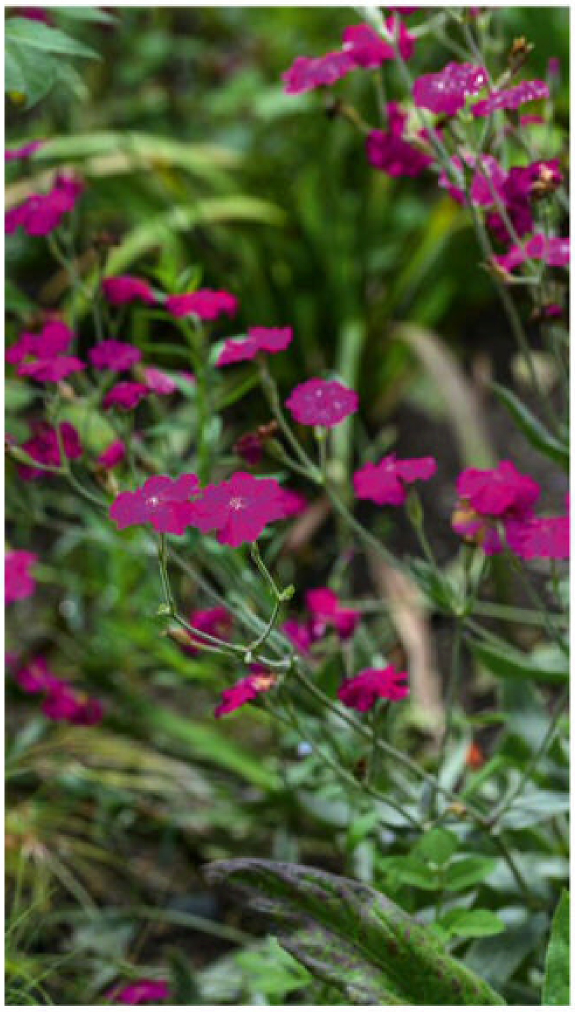
I remember that when this plant first became available to buy in 2007 there was a stampede of crazy gardeners willing to buy it at huge cost. I was one of them. I was blown away by its spectacular, architectural foliage and russet indumentum. It was first introduced into cultivation by Tom and Jo Hudson of Tregrehan Garden in Cornwall, who have one of the finest modern woody plant collections in the world. I plant it out for summer and bring it into the tunnel for winter. It must be planted in a sheltered site and protected in the coldest winters.

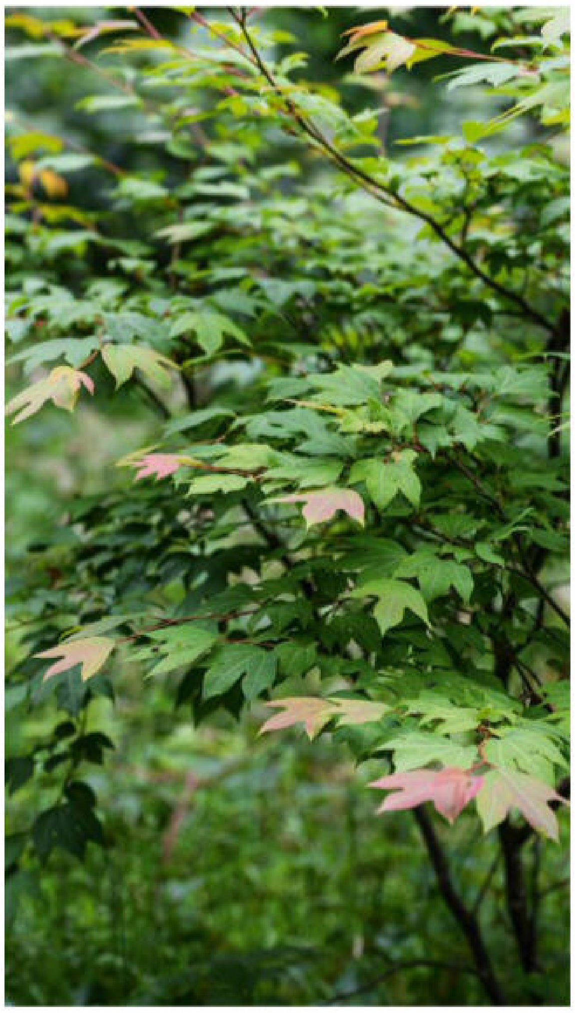
Height 20m in its native habitat.
Origin China and Vietnam.
Conditions Fertile, well-drained soil; full sun.
Hardiness RHS H3.
Season Year round for foliage.

LYCHNIS 'HILL GROUNDS'

There was a time when I didn't use much pink in the garden, but in recent years I have definitely let my pink side out of the closet. This *Lychnis* has to be the brightest magenta flower available to grow. It is a hybrid between *L. flos-jovis* and *L. coronaria*, and is sterile. This explains why it flowers for so long – from May until August. It doesn't produce seed, but is very easy to propagate by basal cuttings in spring or division in autumn into pots. This is one of the key plants I use for bridging the gap from spring into summer, and combine it with *Geum* 'Totally Tangerine' for a riot of colour.

Height 75cm.
Origin Garden (species Europe to central Asia).
Conditions Good drainage; full sun.
Hardiness RHS H7.
Season of interest May to August.





LINDERA TRILOBA

This multi-stemmed, deciduous shrub, which I consider to be perfect for a small garden, is originally from Japan and is now growing at Hunting Brook at a very slow rate. I grow it for its unique leaf structure, which has that prehistoric look, with pointed lobes reminiscent of a hoof print. It's supposed to have small yellow flowers in April or May before the leaves appear. I love the spectacular, butter-yellow, autumn colour, which is the real highlight for me. I would also recommend growing *L. obtusiloba* for its funky, three-lobed leaves.

Height 1.8-3m.
Origin Japan.
Conditions Acid to neutral soil; full sun to semi-shade.
Hardiness USDA 7a-9b.
Season of interest Late spring to late autumn for foliage.

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SPINACH
5g
28-50 days

WATER EVERYWHERE

The once damp squib of June is becoming an increasingly dry month that sees Aaron watering crops in earnest, while also making time to plant out tomatoes, harvest broad beans and tackle weeds

WORDS **AARON BERTELSEN** ILLUSTRATION **ALICE PATTULLO**

We tend to think of August as the time of heat and drought, but increasingly often it seems to me that June is actually the driest month of the year. You will not be surprised to hear then that my number one priority this month is watering.

Watering – it sounds so simple, and yet so few people do it right. The key is to do it thoroughly, so the water soaks right down into the soil (or the bottom of the pot) and encourages the plants to develop good, deep roots. In the garden, I will leave the sprinkler in one spot for a good hour to make sure the water has really penetrated, while in the courtyard I will lift the pots that are light enough and plunge them into a tank so the pot and soil are submerged. When it comes to assessing whether a plant needs water, it is very simple – just poke your finger into the soil. If it's dry, add water. Your plants will also tell you when they need a drink. Look out for floppy leaves on leafy plants such as rhubarb and Swiss chard, or dried out edges on any new growth.

What to sow

A lot of people seem to look down on perpetual spinach, considering it less refined than the regular kind, but for me it is a must-have crop. It's easy to grow, very productive, does not easily run to seed and given a mild winter will keep cropping right through to the following spring. Then, when it finally does run to seed you can pull up the whole plant and eat the stems, any remaining leaves and even the seedheads – delicious steamed as a side dish. It is such a robust, good value plant. Really, the only thing you need to remember is to keep picking often to encourage more growth. That way you will always be eating young tender leaves. I sow the seeds in a 10cm pot under glass or on the windowsill. Once the seedlings have their true leaves, you can plant them out into the ground or a pot. Leave a trowel's length between the plants in the open ground, less in a pot. Perpetual spinach also does well if sown direct, although you will need to be on your guard against slugs on the look out for something young and fresh. Once the seedlings reach a decent size, thin them out and use the thinnings raw in a salad.

LEBANESE BROAD BEANS
(in pods, tender broad beans
1 bunch parsley
1 bunch cori
juice of 1
S&P

What to plant out

By now your tomato plants should be ready to plant out. I am guided less by the size of the plant than by the temperature. Tomatoes need plenty of time to ripen, so I get them into the ground as soon as the temperature consistently stays above 7°C at night. Most of the problems that affect tomatoes are soil-borne. In the garden, put them in a new patch of ground every year, aiming for a five- or six-year rotation. In containers, use fresh compost every year. Get your stakes in the ground or pot before you plant out, and make sure they are sturdy enough to hold what will eventually be a 1m-plus plant with lots of fruit. Water in well and keep watering regularly, to stop fruits from splitting as they develop. As the plants grow, tie the main stem to the stake at intervals, using twine. After a month or so, give them a good feed with liquid seaweed or tomato food. Be careful when you water to avoid splashing soil on to the leaves. Removing the lower leaves will help with this, as will sowing or planting something else around the base of the plants. I use French marigolds, as their scent also acts as a deterrent for aphids.

What to harvest

Broad beans should be ready to harvest now. I like to use the tops of the plants as well as the beans themselves. Not only do these little bunches of fresh leaves have a great flavour – try them just wilted, in a tiny bit of butter – but by removing them you are also depriving the blackfly of their favourite delicacy and minimising the damage they will do to your plants. Broad beans may not be the most productive of crops, but they are so delicious I think they are worth the space. As they get bigger, you will need to blanch them and slip the outer skins off to reveal the vivid green beans within – when they are young and tender, I eat them as they are, skins and all, and love my friend Thomas Gooch's recipe for Lebanese broad beans, which uses the pods too. This is not something you often come across, but picked young, and cooked gently as they are here, they are utterly delicious. Just as with the perpetual spinach, this is a plant where all the parts can be used and enjoyed.

Find Aaron's recipe for Lebanese broad beans at **gardensillustrated.com/recipes**

Jobs for June

By staying on top of the weeding you are helping to make sure the water and nutrients are going where you want them to go – to your crops. I grow in rows, so it is very easy just to run a Dutch hoe up and down, knocking out the weed seedlings as I go. If the weeds are small and the weather is warm and dry, leave them on the surface of the soil to break down.

At the same time as weeding, I like to remove any tired-looking or yellow leaves from the crops. This will help to keep the air circulating, reducing the risk of fungal diseases, and deprive pests of a hiding place.

If you are growing plants in a glasshouse, make sure you have shading in place so that they don't get scorched. I am lucky – Mrs Nextdoor's glasshouse has shades that come down automatically. Most garden centres sell shading material though, which is cheap and easy to put up, or you can paint the glass with watered-down lime – quick to apply and easy to wash off. Whatever you use, make sure the light can still come through.

When watering, don't forget the fruit. It's easy to prioritise the seedlings and the leafy things where the impact of lack of water is immediately apparent, but thorough, regular watering of fruit bushes and canes now is essential for a good crop later in the season.

We need to talk about the elephant in the garden!

To learn more please visit
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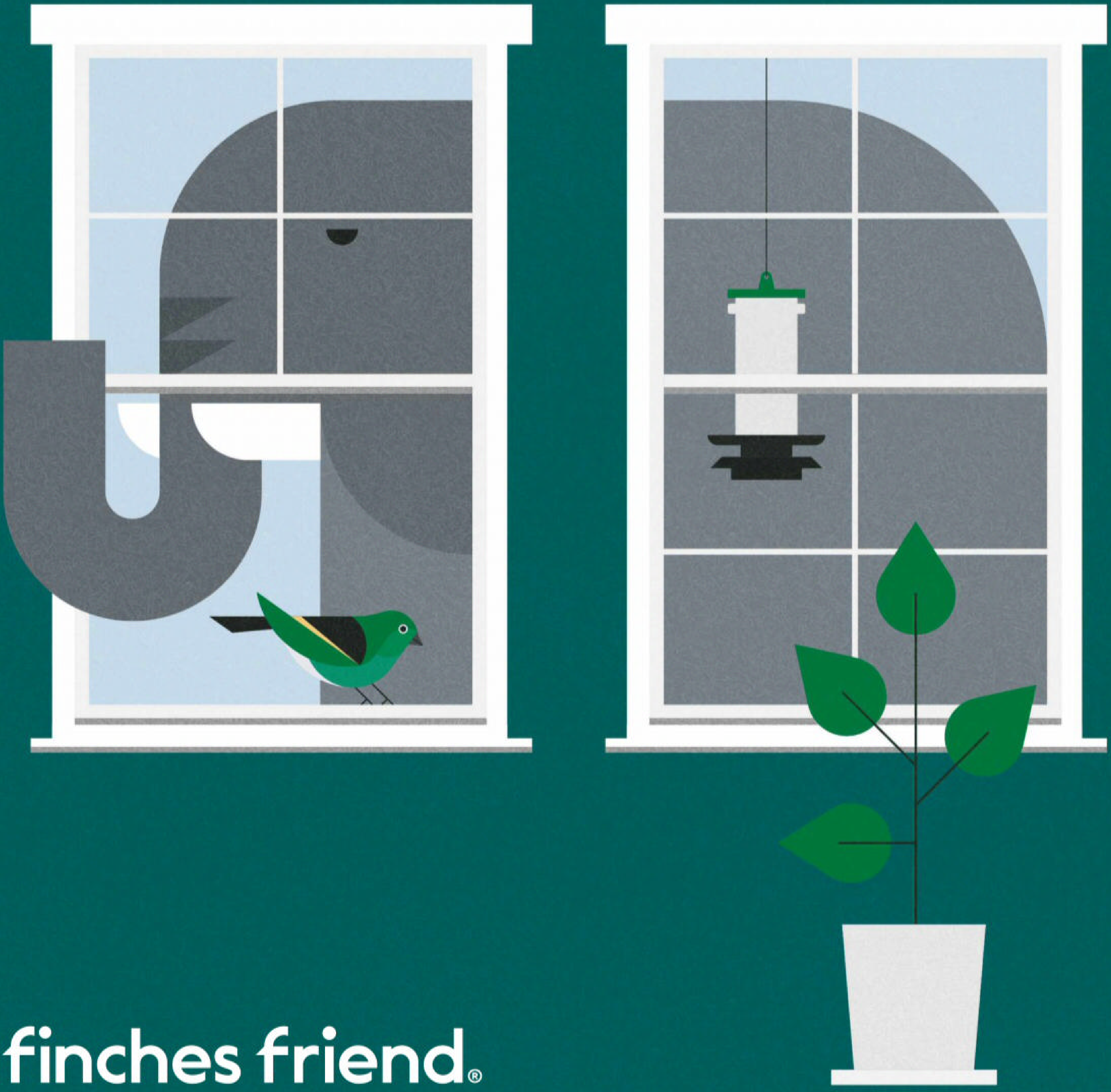

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> The thing I love about being a horticulturist is that you never stop learning

GARDENING TALENT

ASHLEY EDWARDS

Head gardener for Horatio's Garden at the Royal National Orthopaedic Hospital in north London, Ashley is nurturing a restorative space for patients and visitors

PORTRAIT ANDREW MONTGOMERY

Earliest garden memory I grew up in a second-floor council flat in Wandsworth. We didn't have a garden, but there was a very kind lady who lived downstairs who would invite me to play in hers. At the age of five, I was sowing my first calendula seeds there and marvelling at the magic of germination.

Most valuable training I trained at the Royal Botanic Gardens, Kew, where I received my Diploma in Horticulture, but in every garden I've worked (I started working at a local garden centre when I was 16), I have gained valuable knowledge. The thing I love about being a horticulturist is that you never stop learning.

Three most worthwhile tips for every gardener When pruning, step back and have a look every few minutes. Tap into the energy of the plants around you and be observant; you'll soon notice when something is up, before it's too late. Wear sunscreen.

Favourite planting style I like naturalistic planting but also urban planting where harsh lines are softened with green. The Barbican is one of my favourite places in London for this, especially the conservatory where the planting feels like nature taking over.

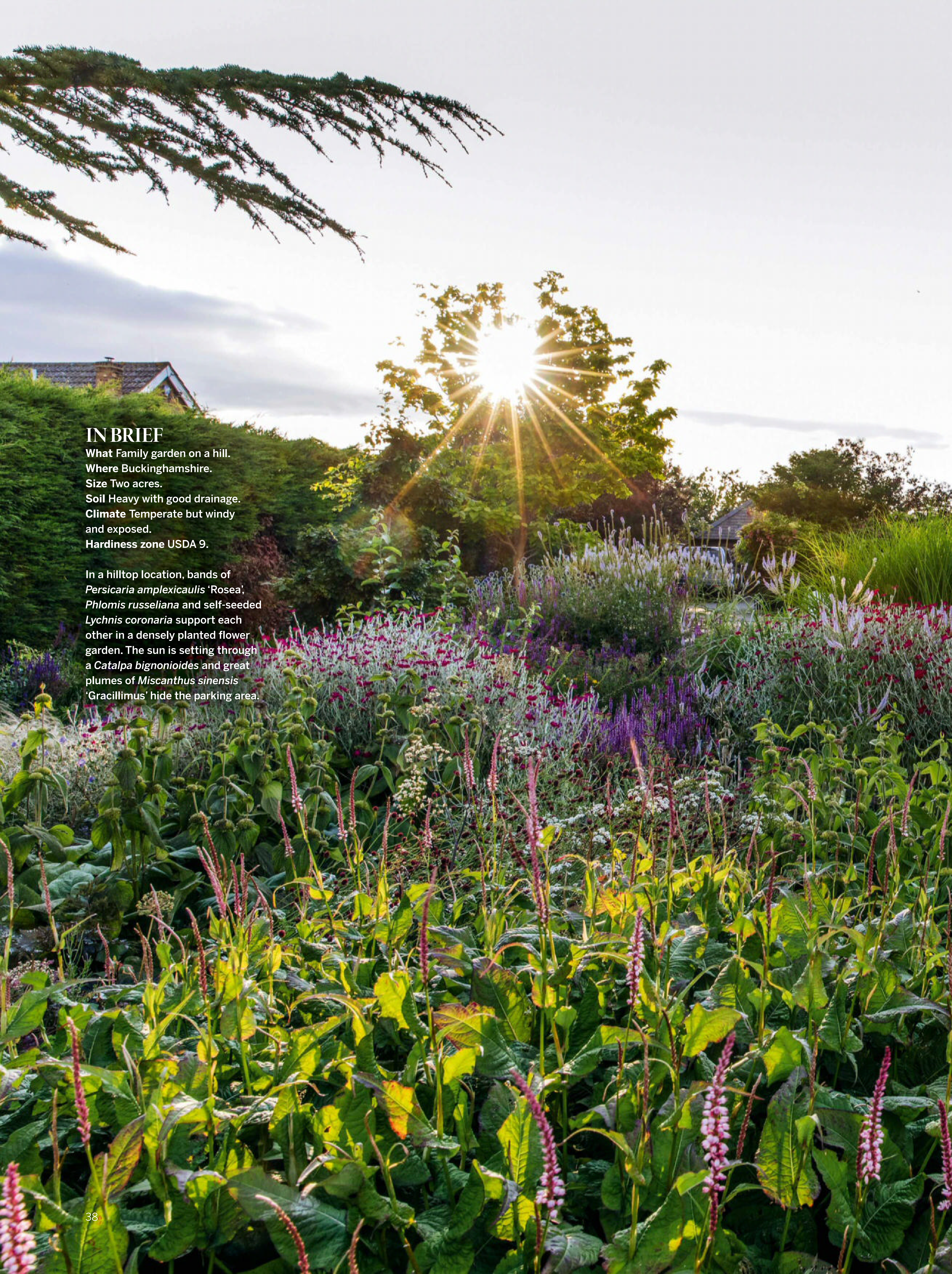
What principles have guided your attitude to horticulture We are all part of nature, and we shouldn't be trying to control nature, but to work with it to produce something beautiful. I think that gardens should be beneficial to wildlife as well as humans.

Social media fix I recently discovered @blackforager on Instagram and I love her contagious enthusiasm and vast knowledge. I learned you could eat magnolia buds from her feed. They taste like peppered ginger.

What's the main task you'll be tackling next in the garden As one of the latest Horatio's Gardens, everything is newly planted and space is quite dense, so it will be a case this year, of making sure nothing becomes thuggish and takes over, so that the Tom Stuart-Smith design can be realised.

What's in the future for your horticultural career? I would love to do television at some point. I never saw people that looked like me on gardening programmes when I was younger, I think it is important to have that representation. I love sharing my passion for horticulture and I think TV would be a great medium for it.

Contact For more on the charity Horatio's Garden go to horatiosgarden.org.uk and Instagram @horatiosgarden
Find Ashley on Instagram @plantsforwellbeing



IN BRIEF

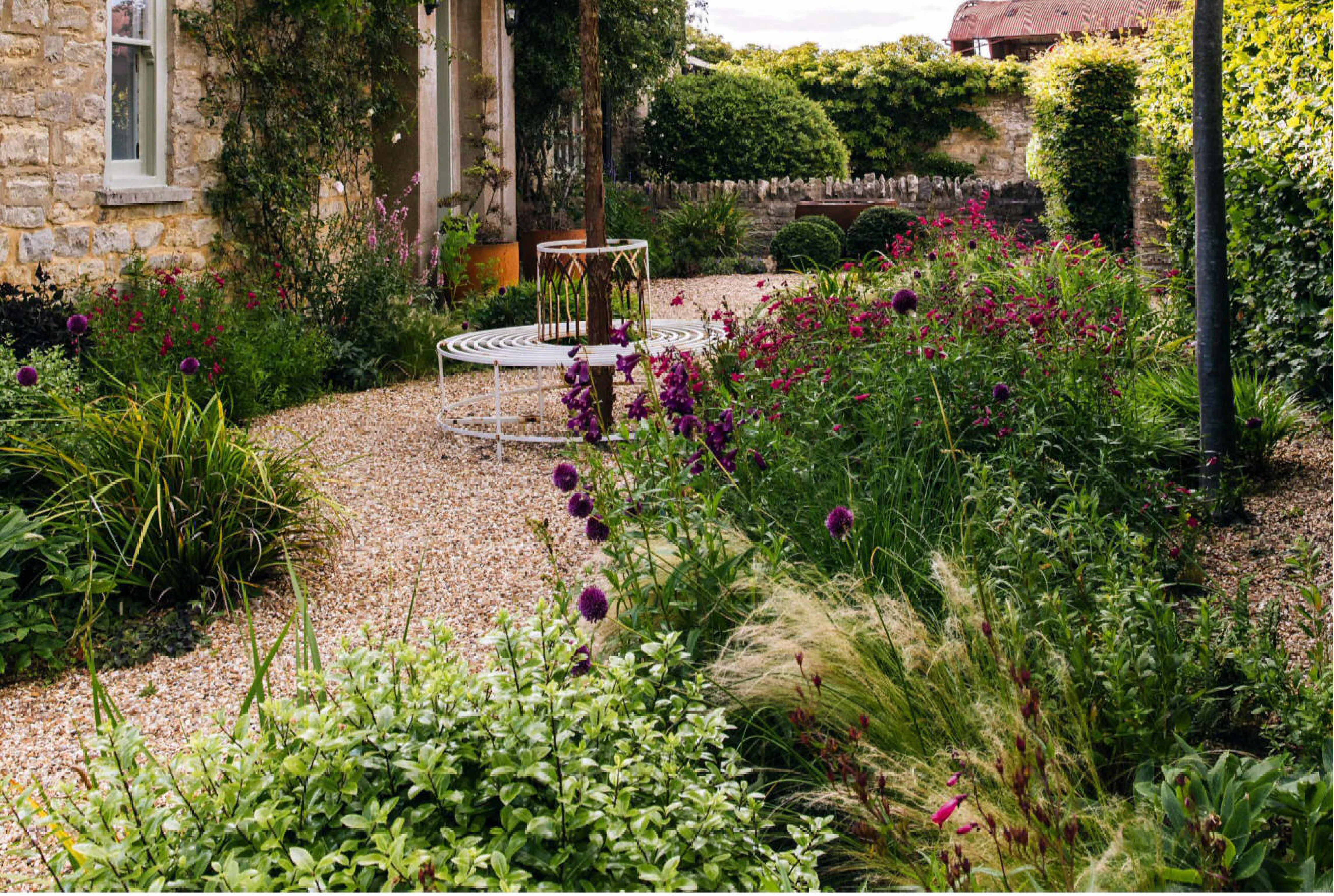
What Family garden on a hill.
Where Buckinghamshire.
Size Two acres.
Soil Heavy with good drainage.
Climate Temperate but windy and exposed.
Hardiness zone USDA 9.

In a hilltop location, bands of *Persicaria amplexicaulis* 'Rosea', *Phlomis russeliana* and self-seeded *Lychnis coronaria* support each other in a densely planted flower garden. The sun is setting through a *Catalpa bignonioides* and great plumes of *Miscanthus sinensis* 'Gracillimus' hide the parking area.

Going with the flow

In a garden designed by Anoushka Feiler, masses of flowers cascade down a hillside, running riot around hard-landscaped family areas so they are barely visible in summer

WORDS **KENDRA WILSON** PHOTOGRAPHS **EVA NEMETH**



Why do people hire garden designers? A steady hand with hard landscaping is useful, but really, a great garden can make sense of the way you live. This is clear when visiting a place that fires on all cylinders such as the Old Rectory garden in Northamptonshire that Claire and John Clifford saw before enquiring after its young designer, Anoushka Feiler. The Cliffords were living with their two children in a farmhouse overlooking a former field; it was mown once a week but apart from a couple of flowerbeds near the house their outdoor space was otherwise ignored. The design brief was: "A, to draw us outside and B, to make sure that we'd use the whole area, rather than just the top bit of the garden."

Claire enjoyed gardening but needed the help of a professional to realise the potential of her two acres. Anoushka began by considering the wider landscape and its loose grid of fields (there is a working farm over the hedge) and this led her to thinking about the local town, Milton Keynes, and its more rigid street grid. Halfway down the garden's long, sloping garden, her team levelled out a flat playing field below a generously planted flower garden. Below that, Anoushka experimented with more perennials, joined by grasses and planted in squares: "Just like Milton Keynes."

The genius of the 1960s new town is evident in many ways. Young trees planted five decades ago have matured, and the town's former gravel pits are now a series of lakes and a nature reserve. Obscuring human intervention, the tree canopies are a reminder, not unpleasant, that the centre of town is only ten minutes away. Considering how best to incorporate the family elements of the garden (places to eat, and trampoline), Anoushka drew on the wilding of the town's surroundings, with a view to making the hard landscaping disappear in a luxuriance of plants. "Often you start with the areas where people are going to sit, and you fit in the flowery planting around it. I do the opposite."

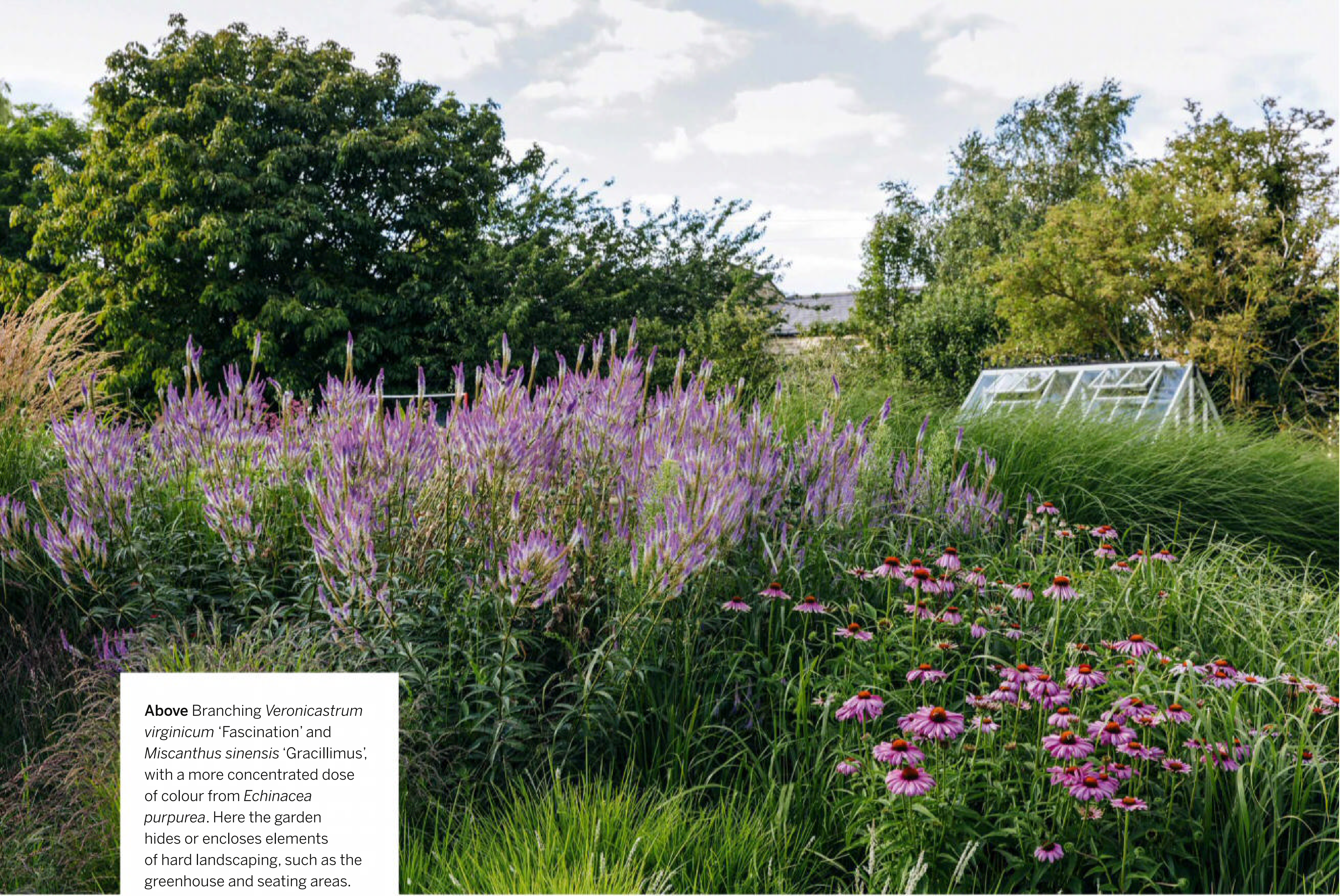
Leisure spots are scattered through the planting in ovals and circles as the garden descends from the house. The only area that is clearly marked is the first, signalled by a quartet of roof-trained *Platanus* x *hispanica*, making a green canopy over a hidden dining terrace in summer. This is a garden that flows: sturdy perennials, chosen for their form and texture, are grouped into waves of colour. Pinks and purples, including *Achillea millefolium* 'Cerise Queen' and *Monarda* 'Blaustrumpf' ▷

To continue turn to page 45

Above By the east-facing formal entrance, gravel supports grasses, such as *Stipa tenuissima*, and a range of self-seeding perennials and bulbs, including *Allium sphaerocephalon*, *Penstemon* 'Raven', and *P.* 'Andenken an Friedrich Hahn'. Encircled by a cast iron seat, an *Acer griseum* plays on the texture and colour of a corrugated barn over the road.

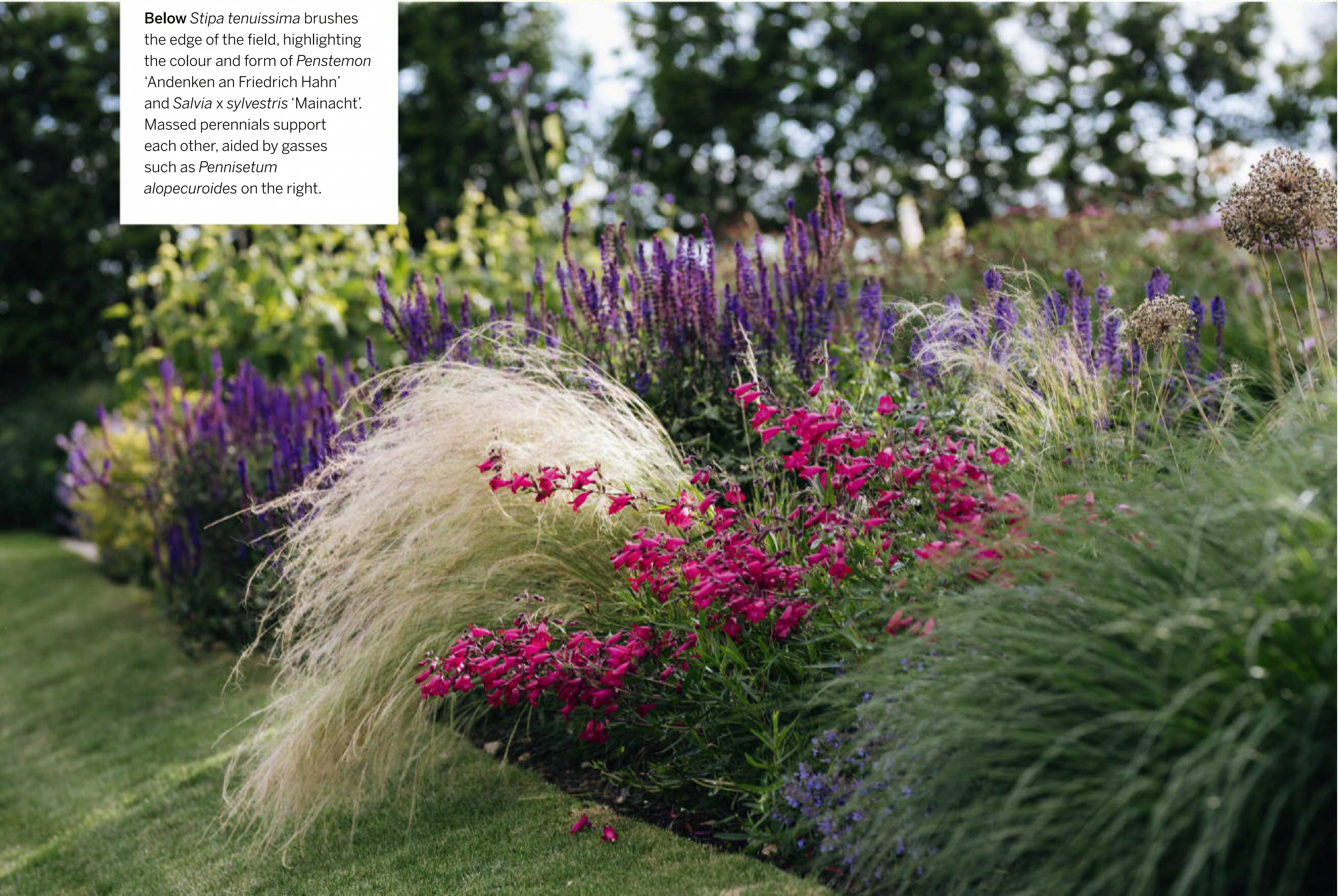
Right Waves of rich colour are intercepted with wide bands of white and yellow. Here, *Echinacea purpurea* 'White Swan' and *Rudbeckia fulgida* var. *sullivantii* 'Goldsturm' flow through a spectrum of cool and hot reds, from *Monarda* 'Blaustrumpf' to *Helenium* 'Moerheim Beauty'. Roof-trained *Platanus* x *hispanica* enclose a dining area in summer.

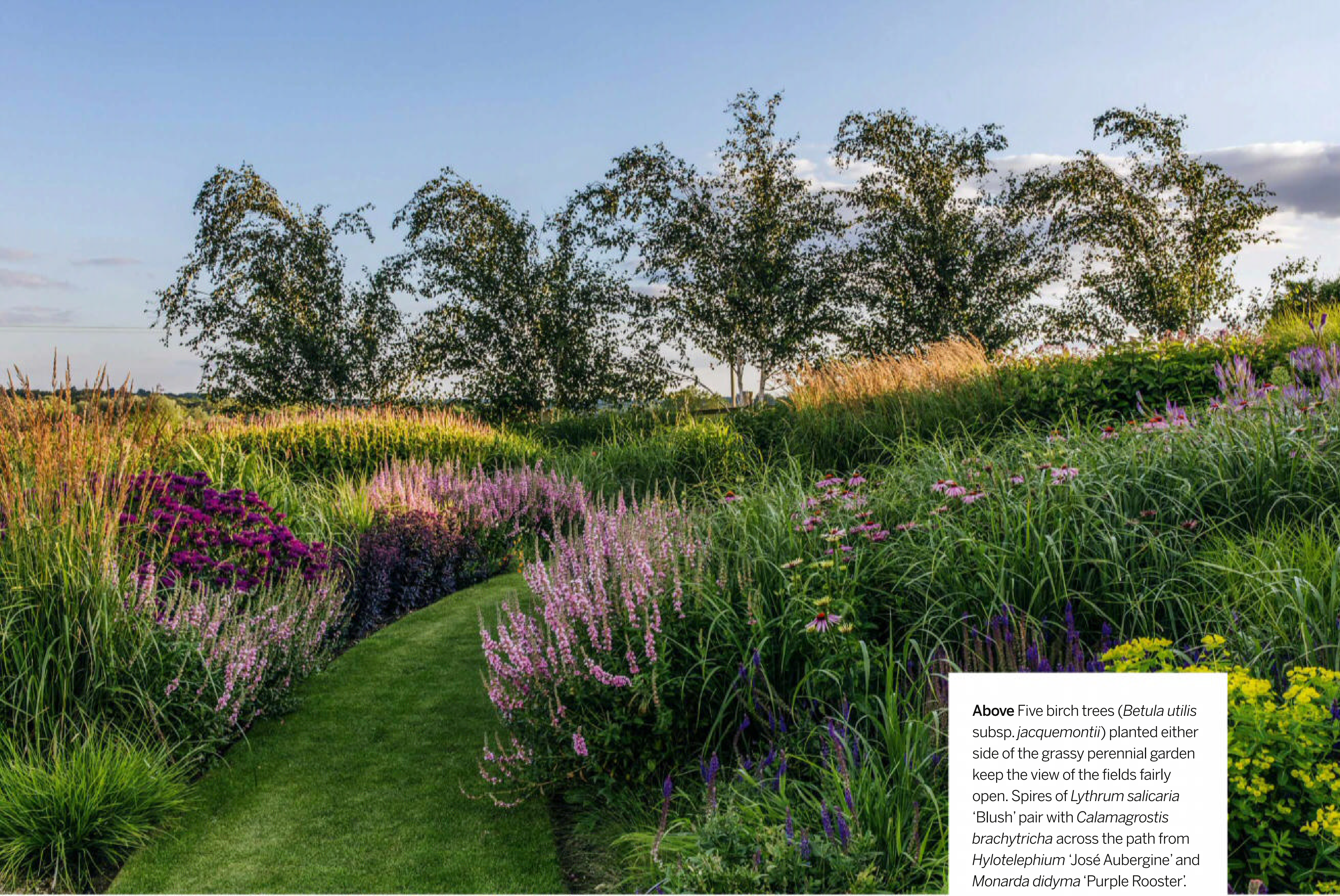
Often you start with the areas where people are going to sit, and you fit in the flowery planting around it. I do the opposite



Above Branching *Veronicastrum virginicum* 'Fascination' and *Miscanthus sinensis* 'Gracillimus', with a more concentrated dose of colour from *Echinacea purpurea*. Here the garden hides or encloses elements of hard landscaping, such as the greenhouse and seating areas.

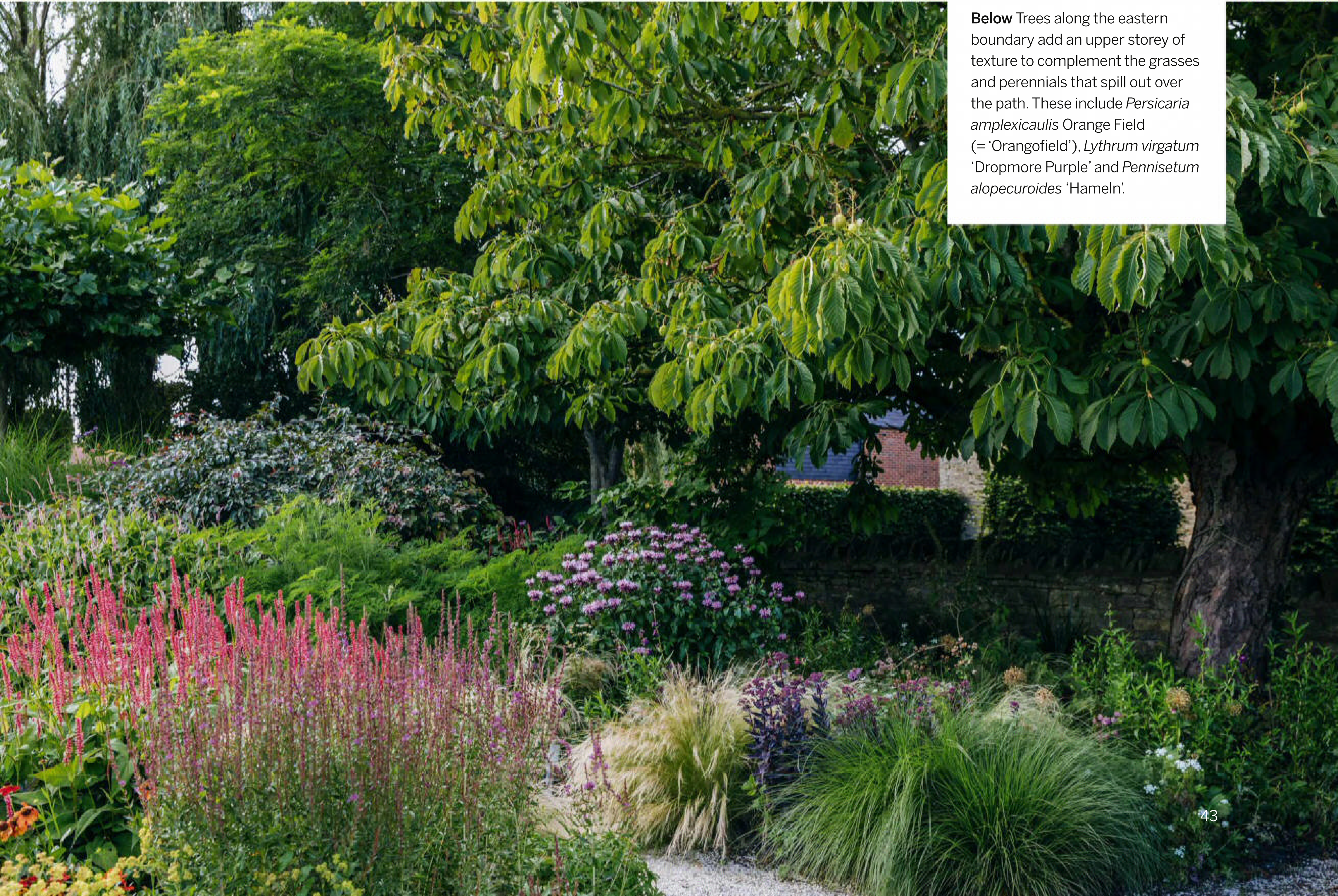
Below *Stipa tenuissima* brushes the edge of the field, highlighting the colour and form of *Penstemon* 'Andenken an Friedrich Hahn' and *Salvia* x *sylvestris* 'Mainacht'. Massed perennials support each other, aided by gasses such as *Pennisetum alopecuroides* on the right.

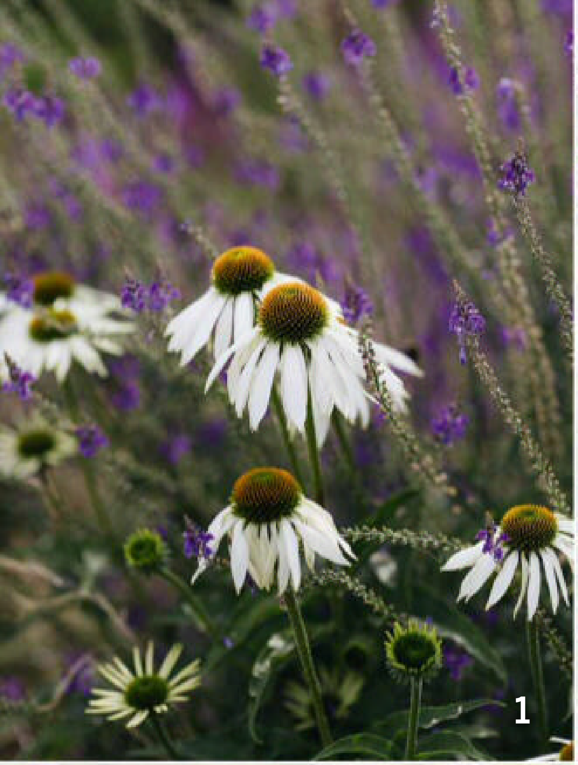




Above Five birch trees (*Betula utilis* subsp. *jacquemontii*) planted either side of the grassy perennial garden keep the view of the fields fairly open. Spires of *Lythrum salicaria* 'Blush' pair with *Calamagrostis brachytricha* across the path from *Hylotelephium* 'José Aubergine' and *Monarda didyma* 'Purple Rooster'.

Below Trees along the eastern boundary add an upper storey of texture to complement the grasses and perennials that spill out over the path. These include *Persicaria amplexicaulis* Orange Field (= 'Orangofield'), *Lythrum virgatum* 'Dropmore Purple' and *Pennisetum alopecuroides* 'Hameln'.

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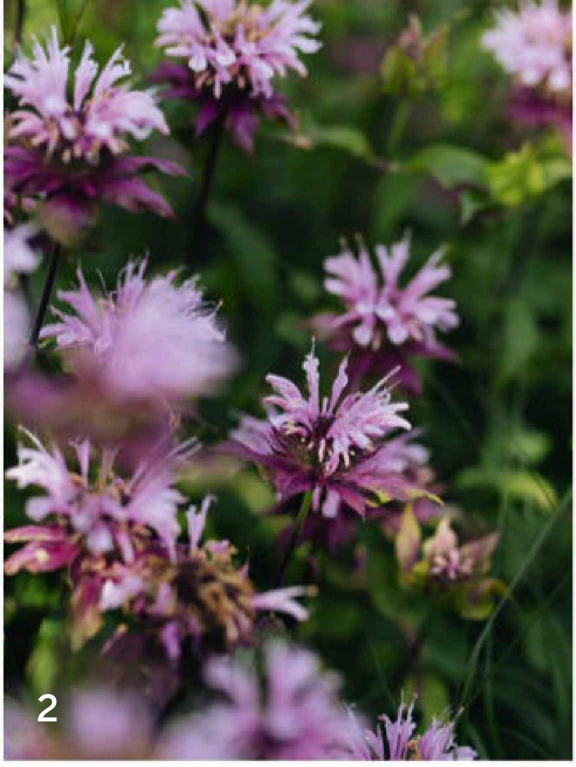
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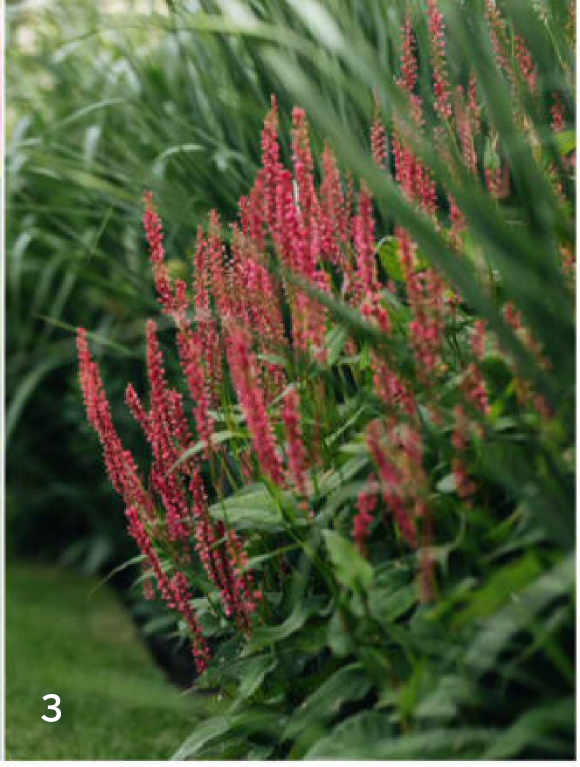
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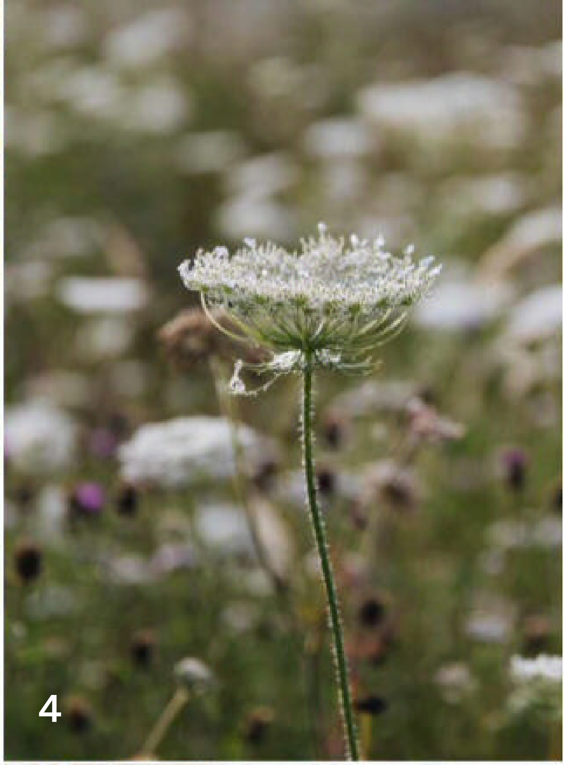
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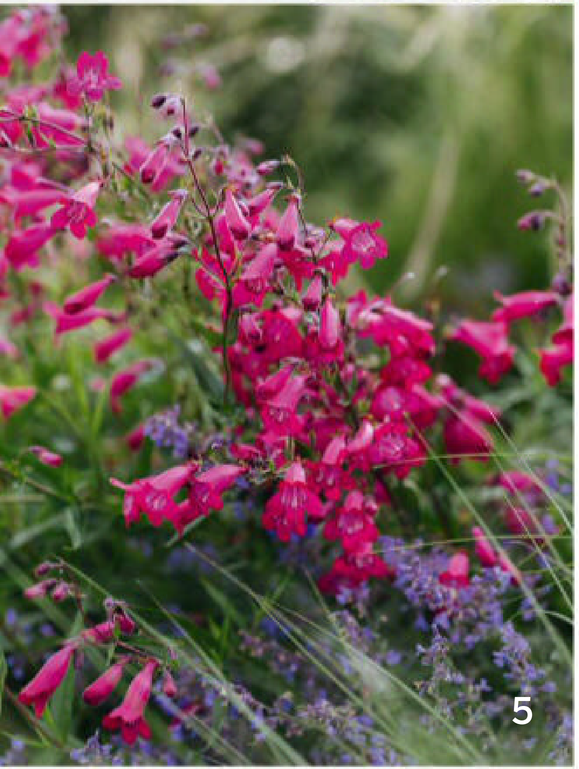
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12 KEY PLANTS

1 *Echinacea purpurea* ‘White Swan’ Green to yellow cones with a drooping tutu of white petals; sturdy butterfly and bee attractors on stiff stems. Tough and long-flowering; appreciates moisture. 60cm. RHS H5, USDA 3a-8b[†].

2 *Monarda* ‘Blaustrumpf’ A mint family member with luminous, purple whorls of tubular, two-lipped flowers, bee balm is highly attractive to pollinators. Needs a moist, well-drained soil. 90cm. RHS H4, USDA 4a-8b.

3 *Persicaria amplexicaulis* Orange Field (= ‘Orangofield’) Its beguiling, coral-pink flower spikes appear over mounds of foliage. From July to October it buzzes with hoverflies and other pollinators. Requires a moist soil. 90cm.

4 *Daucus carota* This wild carrot, sometimes known as Queen Anne’s lace, is a meadow flower with white umbels that increase in beauty as the season goes on, finally reaching upwards like an upside-down petticoat. 60cm. RHS H7.

5 *Penstemon* ‘Andenken an Friedrich Hahn’ A richly coloured favourite in this garden. Flowering is prolonged by deadheading. Cut back after the last frosts; easy to propagate. Needs a well-drained soil. 90cm. AGM*. RHS H5.

6 *Veronicastrum virginicum* ‘Fascination’ Another tall, easy-going perennial with luminous colour that is highly attractive to bees. Offers a long flowering period, and is happy in sun or semi-shade. Prefers moist but well-drained soil. 1.2m. RHS H7, USDA 3a-8b.

7 *Papaver somniferum* Opium poppy seedheads can be even better than those of the variable wildflowers. Hard, perforated cases protect seeds from wet while dispersing them over a long period. 1.2m. RHS H5.

8 *Echinops bannaticus* The blue globe thistle is intensely interesting to pollinators, with smallish, spherical flowerheads borne over soft spiny leaves. Cut back after flowering to prevent liberal self-seeding. 1.2m. RHS H7, USDA 3a-8b.

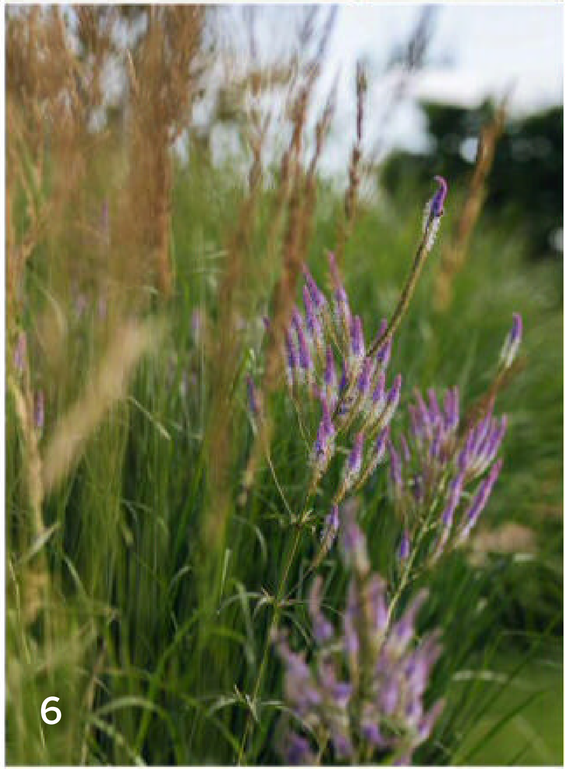
9 *Lythrum salicaria* ‘Blush’ A selected form of purple loosestrife. Resident of river edges and ponds, it needs some moisture. Produces strong, leafy spires of nectar-rich, bee-friendly, pink flowers. AGM. 80cm. RHS H7.

10 *Eschscholzia californica* Bright-orange California poppy, which happily self-seeds in poor soil and full sun. Attractive, glaucous leaves with fine filigree add lower-storey texture to a dry garden. 30cm. RHS H3, USDA 6a-10b.

11 *Achillea millefolium* ‘Cerise Queen’ This hoverfly magnet copes with both exposure and drought, but requires good drainage in winter. Cut back in early spring. Fabulous colour over fern-like foliage. 60cm. RHS H7.

12 *Echinacea purpurea* A long-flowering hardy perennial, this purple coneflower is very drought-tolerant, takes exposure and prefers full sun. A North American native with many cultivars and hybrids to choose from. 1.5m. RHS H5.

*Holds an Award of Garden Merit from the Royal Horticultural Society. [†]Hardiness ratings given where available.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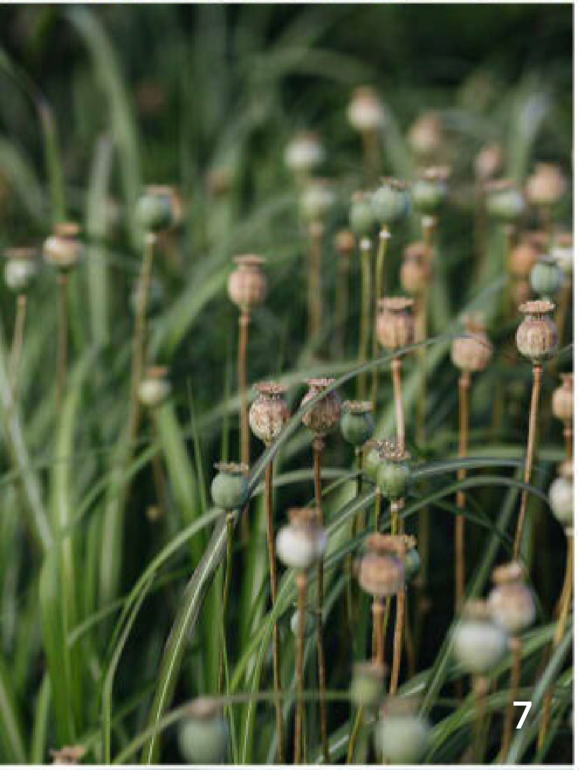
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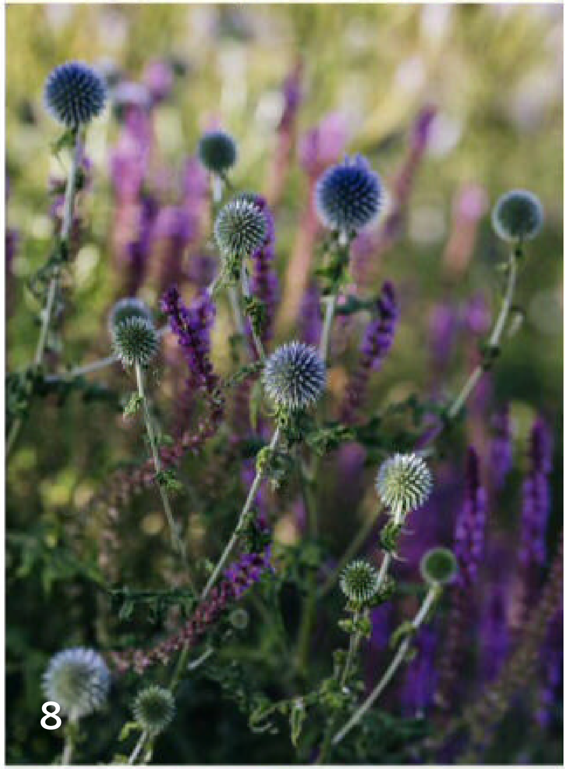
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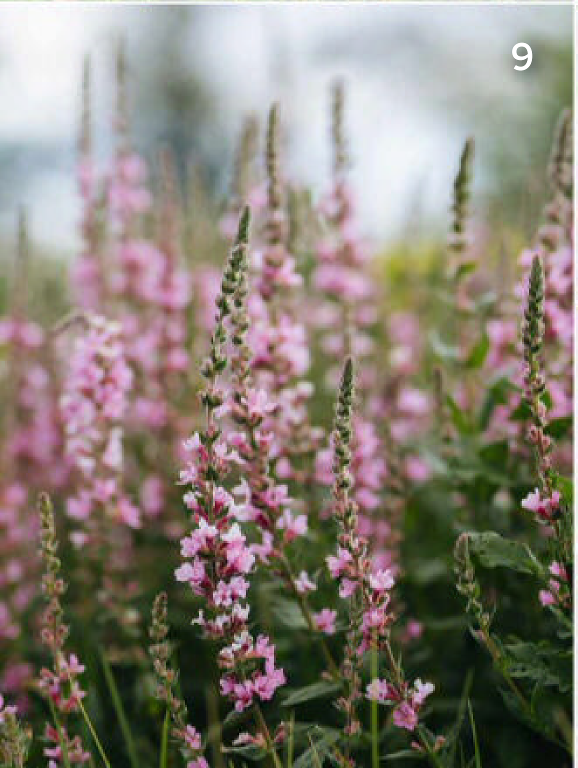
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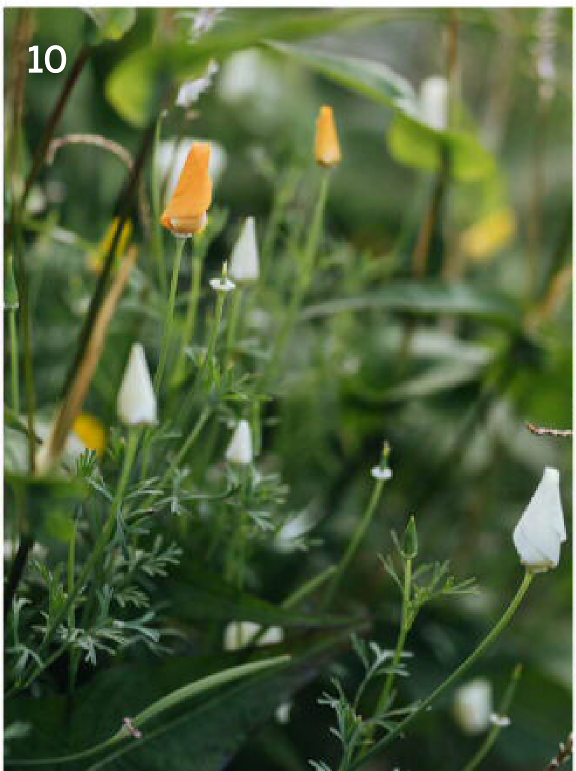
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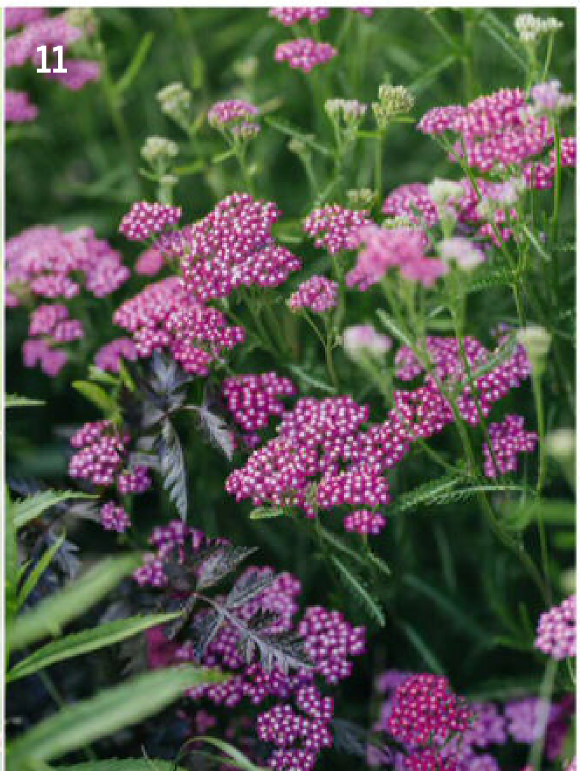
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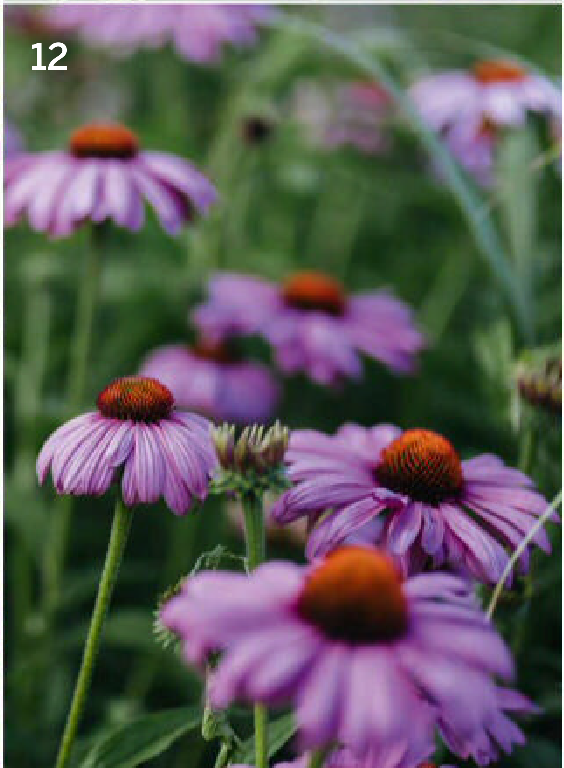
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This is a garden that flows; sturdy perennials, chosen for their form and texture, are grouped into waves of colour

Above A dovecote overlooks a meadow in the lowest part of the garden. Tall trees fringe the River Great Ouse, and beyond that, Milton Keynes is hidden behind wet woodlands and lakes, created from former gravel pits that were used in the building of the town.

▷ merge into oranges and reds (*Helenium* 'Moerheim Beauty' and *Persicaria amplexicaulis* Orange Field (= 'Orangofield') before being intercepted by a band of whites and yellows (*Echinacea purpurea* 'White Swan' and *Rudbeckia fulgida* var. *sullivantii* 'Goldsturm') with *Alchemilla mollis* to aid movement. "I like keeping the colours together," says Anoushka. "And having wider bursts that go next to each other."

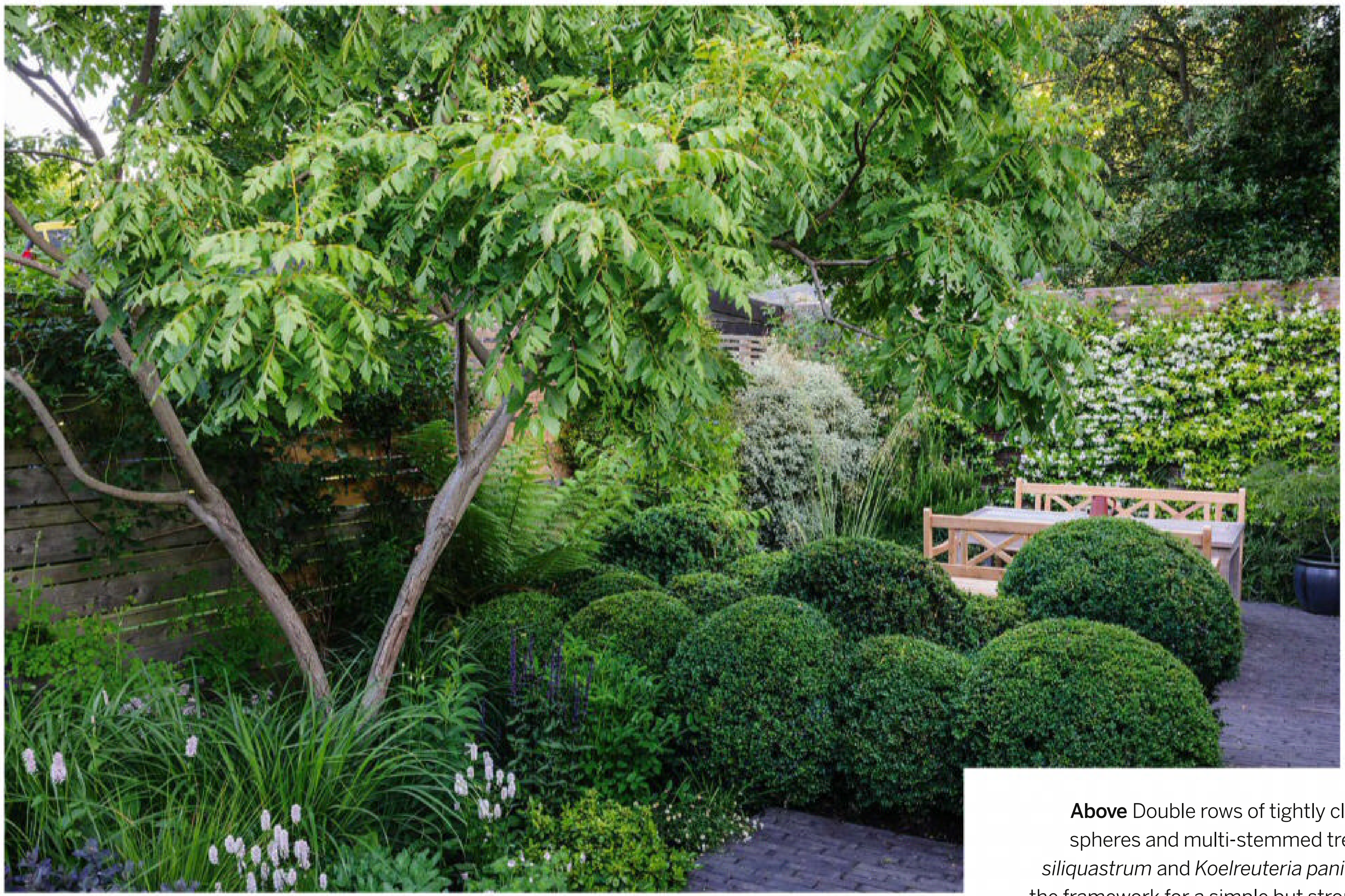
Further down the slope, where the planting becomes more grassy and modular, the flowing continues. This is partly thanks to the behaviour of perennials that share moderate requirements regarding moisture, drainage and sun. After a storm or high winds, grasses such as *Calamagrostis* x *acutiflora* 'Karl Foerster' and *Panicum virgatum* 'Cloud Nine' may need staking, but generally there is safety in numbers. And the numbers are fairly vast, with many hundreds of pots of grasses going into the first planting in this area, joined by masses of perennials, with bulkier items including *Eupatorium maculatum* 'Riesenschirm' next to a square of *Melica altissima* 'Alba', and *Persicaria amplexicaulis* 'Rosea' with *Miscanthus sinensis* 'Malepartus'. Over the past four years, Claire has added thousands of tulip bulbs every winter to join the many alliums.

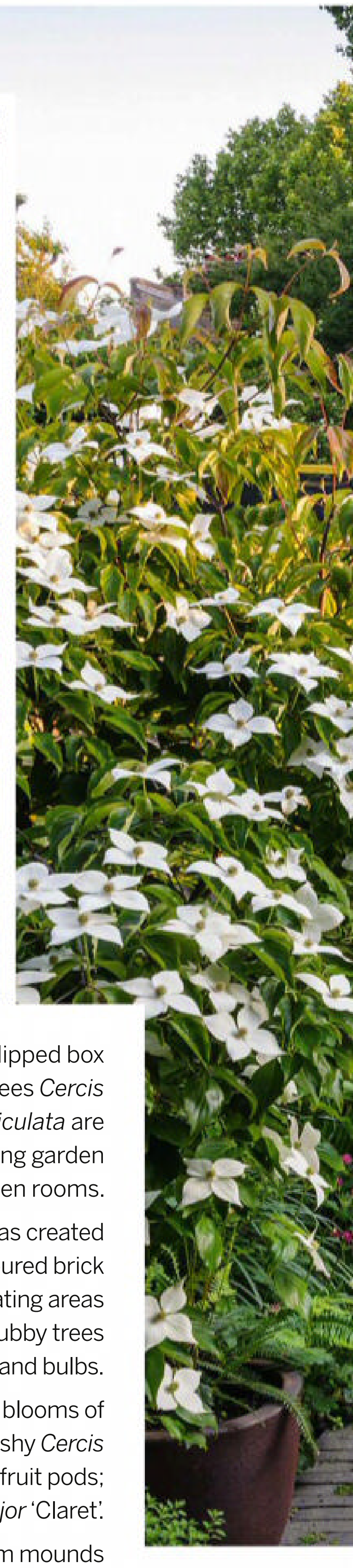
Since departing with the advice to allow the planting to mature for the first couple of seasons, Anoushka has not been needed. Instead, Claire has embraced the difficulties of the exposed site, putting in irrigation – after several years of devoting her evenings to watering – and propagating and growing annuals in the greenhouse. Early spring requires bindweed vigilance, with mulching when required. "Once things are established it's pretty self-sufficient," says Claire, although there is a quantity of cutting back, particularly of grasses in February and March. She has two half-days of help a week.

A row of white birch trees (*Betula utilis* subsp. *jacqemontii*) fringe either side of the lower grass-and-perennial garden, with fields on one side and a road with neighbouring houses on the other. Claire wanted trees that would mitigate the presence of the houses, without blocking the wider views for those neighbours. She is refreshingly philosophical about privacy; with a public footpath running down the side of the garden towards the River Great Ouse, walkers don't hesitate to share their opinion of the garden. "Someone left a note by the front gate under a stone, which said that they really enjoyed passing the garden and seeing it change through the seasons," says Claire. "That's encouraging." ■

USEFUL INFORMATION

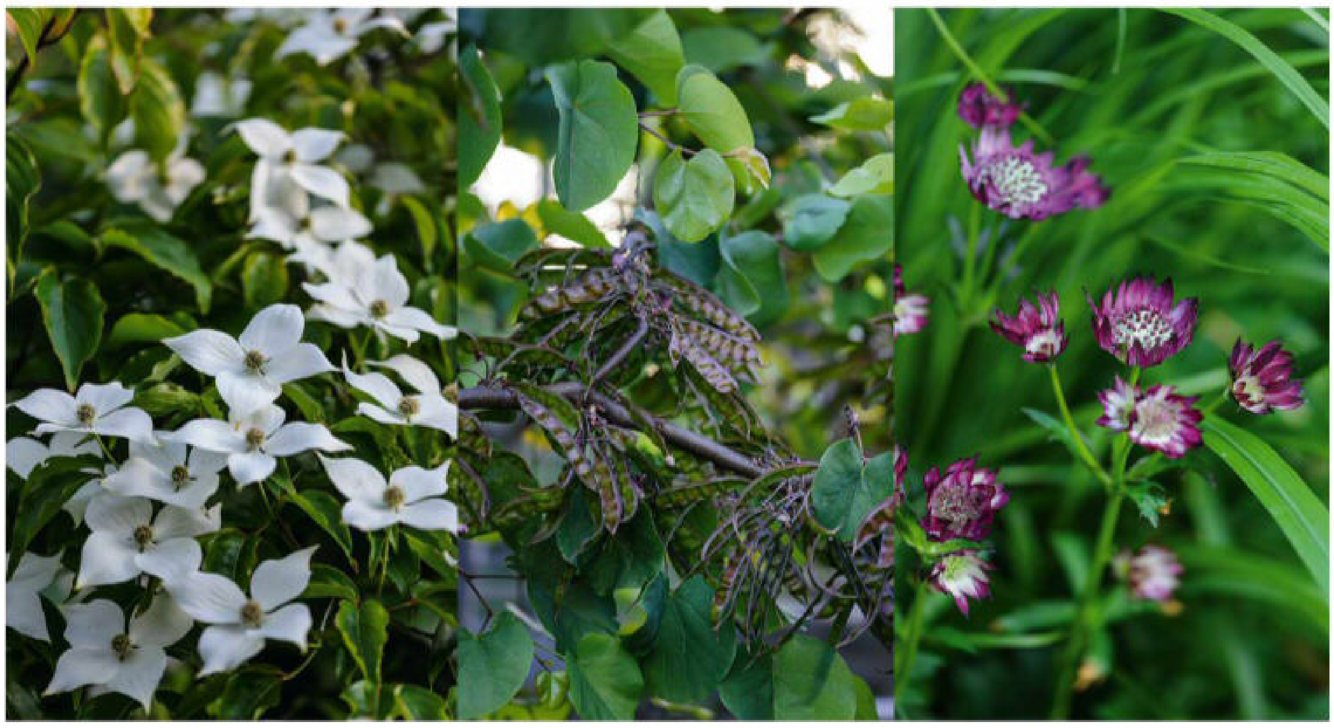
Find out more about Anoushka's work at **bestique.co.uk**





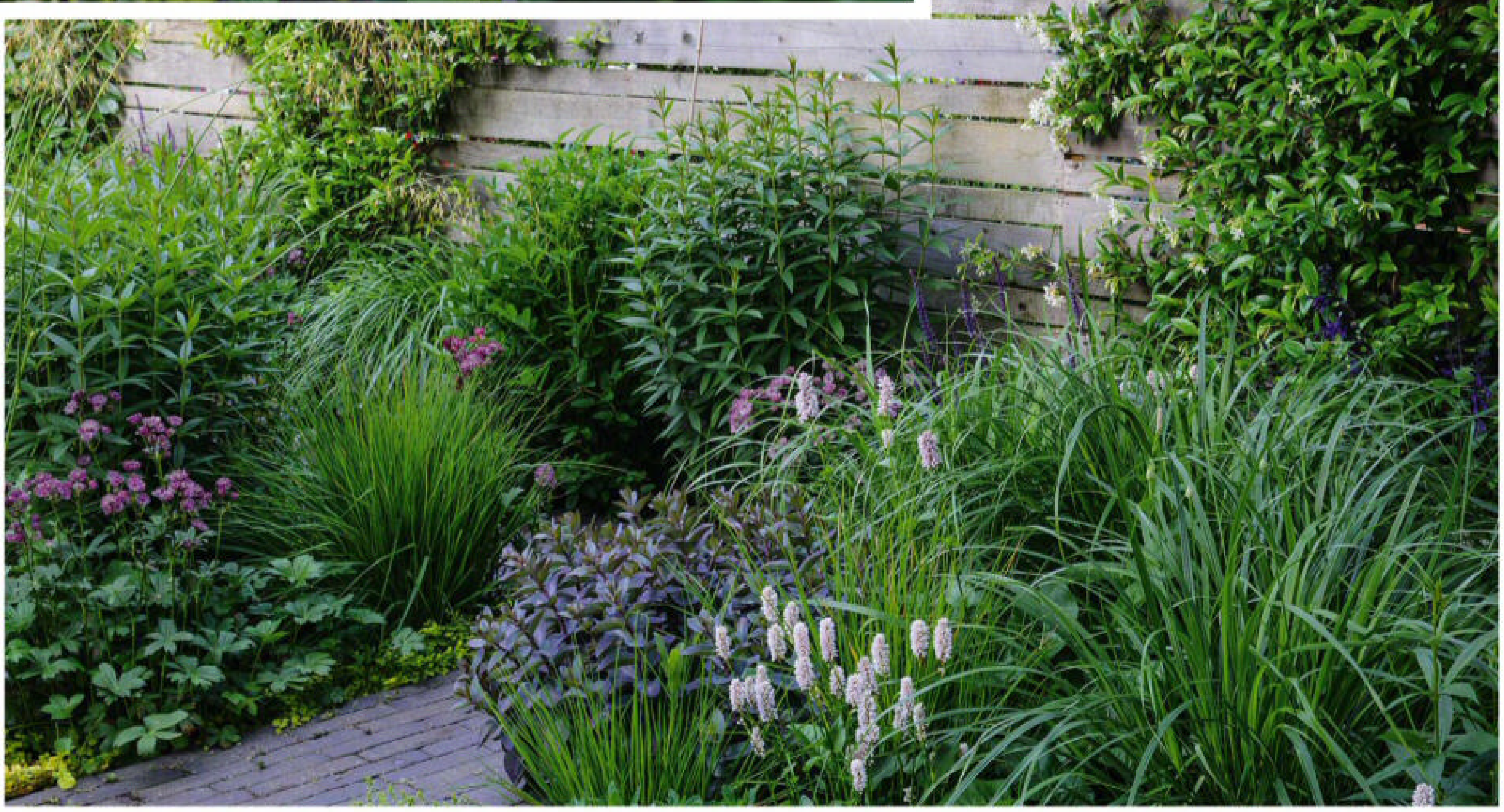
Above Double rows of tightly clipped box spheres and multi-stemmed trees *Cercis siliquastrum* and *Koelreuteria paniculata* are the framework for a simple but strong garden structure of miniature garden rooms.

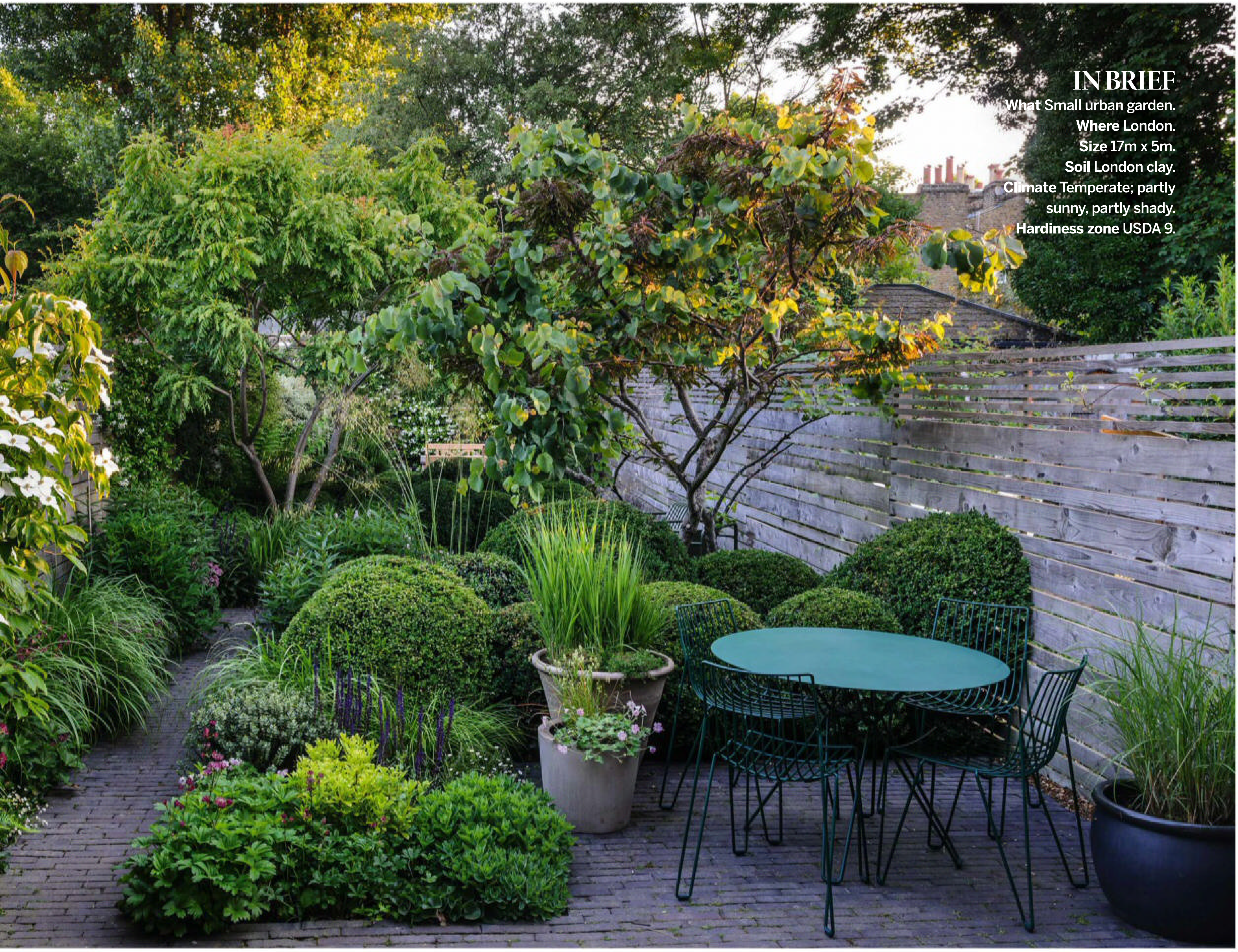
Right Designer Emily Erlam has created a gentle journey along a plum-coloured brick path that winds its way via intimate seating areas among a mass of evergreens and shrubby trees underplanted with perennials, grasses and bulbs.



Left The pure-white handkerchief blooms of *Cornus kousa* var. *chinensis*; petite, bushy *Cercis siliquastrum* with its long, dusky-purple fruit pods; the feathery blooms of *Astrantia major* 'Claret'.

Below A lush collection of textures from mounds of *Astrantia major* 'Claret', upright spikes of lavender *Persicaria bistorta* 'Superba', and fountains of strappy leaves from *Stipa gigantea* is offset by a simple, weathered, wooden fence.





IN BRIEF
What Small urban garden.
Where London.
Size 17m x 5m.
Soil London clay.
Climate Temperate; partly sunny, partly shady.
Hardiness zone USDA 9.

Jewel in the town

A bijou garden conjured from a typical London plot relies on the partnership between owners and designer for its continued success

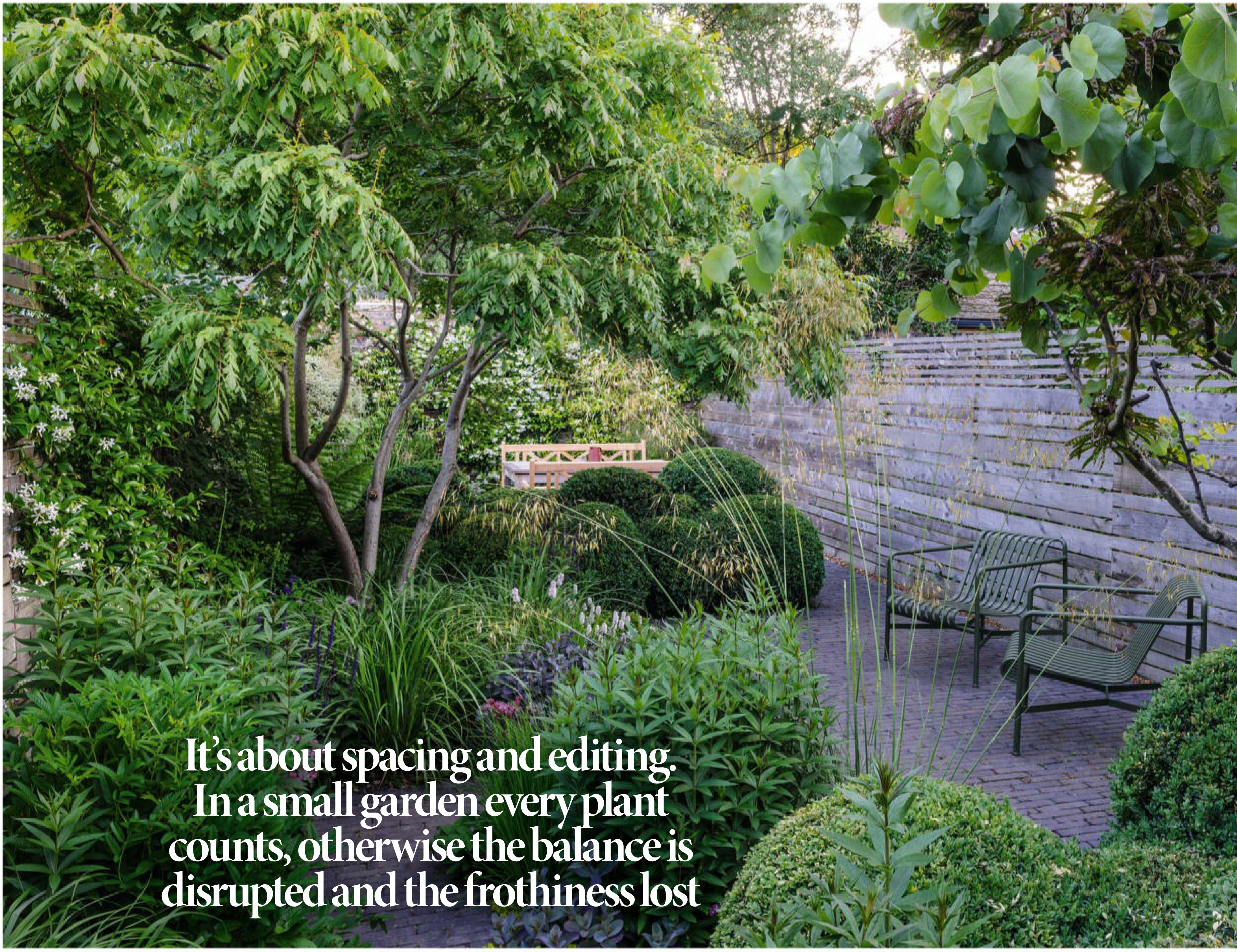
WORDS RAE SPENCER-JONES PHOTOGRAPHS JASON INGRAM

Every time Emily Erlam is commissioned to design a garden, she is in it for the long haul. The long-lasting relationships with the gardens that she creates, and their owners, come with the territory. A small London garden she designed six years ago for an artistic couple is typical of her involvement. She is still part of its ongoing evolution, but is keen to applaud her clients' commitment. "They physically built this garden and understand how to make it work. The way they maintain the plants, and work with the minutiae of the detail, is key to its success."

Building the garden themselves was integral to the clients' brief. So too was the emphasis on usability, and a desire for a meaningful relationship between the kitchen extension, with its expansive glass doors, and the outside space. The long, narrow, north-facing garden is overlooked, but not much shade is cast by the neighbours, making it unusually sunny for London. Mature trees over the boundary walls breach the cityscape and create a leafy surround. Otherwise, Emily was free to indulge her passion for creating a strong sense of place.

The bones of the garden are simple. Beyond a small patio outside the extension, the space is delineated by two double rows of box (*Buxus sempervirens*) clipped into spheres. A narrow path travels along the west side of the garden towards a sunny dining spot via two seating areas. "I'm a minimalist designer," says Emily. "I start with a strong and uncomplicated structure so everything feels purposeful, but then I weave in an environment to break the structure up."

Patterned with light and shade, there is movement that passes through the space between intimate moments that are nurturing and calm, and those that are open and uplifting. "I wanted to create a distinction between the different spaces and so a transition between the felt sense of the garden," Emily explains. ▷



It's about spacing and editing. In a small garden every plant counts, otherwise the balance is disrupted and the frothiness lost

▷ Multi-stemmed shrubby trees, *Koelreuteria paniculata* and *Cercis siliquastrum*, their lower branches removed to accentuate sculptural canopies, create pinch points and a sense of intrigue. But the distinction Emily wanted has also been achieved by a space empty of planting halfway along the east side of the garden. A naked wooden fence ages gracefully in full view, lending a silvery backcloth to a seating area. "The fence has had an influence on the pacing of the garden. It has paid off, because it's calmer as a result."

Soft, plum-coloured brick pavers link the seating areas with pockets of purple, pink and white planting. Climbers, herbaceous plants, bulbs and grasses are punctuated by evergreens for perpetual interest and there is a smattering of pots. "The same planting emerges all the time," says Emily. "There is a process of repetition that increases in size each time it reappears."

Careful thought has been given to the passage of the sun, which has influenced the choice of plants as much as the position of the seating areas. "I created a rhythm with the plants so found spots where the sun allowed that rhythm to continue", says Emily.

A cascade of sweet-scented *Trachelospermum jasminoides* tumbles down the shady west boundary wall at the patio end of the garden. Pale-lavender *Persicaria bistorta* rubs shoulders with *Astrantia major*, and *Lysimachia nummularia* illuminates the shadier border edges. Dusky *Hylotelephium telephium* 'Purple Emperor' revels in the sunnier spots with *Salvia nemorosa* 'Caradonna' and *Veronicastrum virginicum* f. *roseum* 'Pink Glow'. The splendid grass *Stipa calamagrostis*, makes a bold statement among its flowery colleagues. "It is super-elegant and never turns to mush," says Emily.

Herbs are woven throughout, more for their aesthetics than their culinary purpose. Thyme and oregano make successful edging plants, with small leaves and long flowering seasons. "I rarely find plants that work better than herbs for edging," Emily says. "They are tough, they look natural in any environment, and knit the taller plants together."

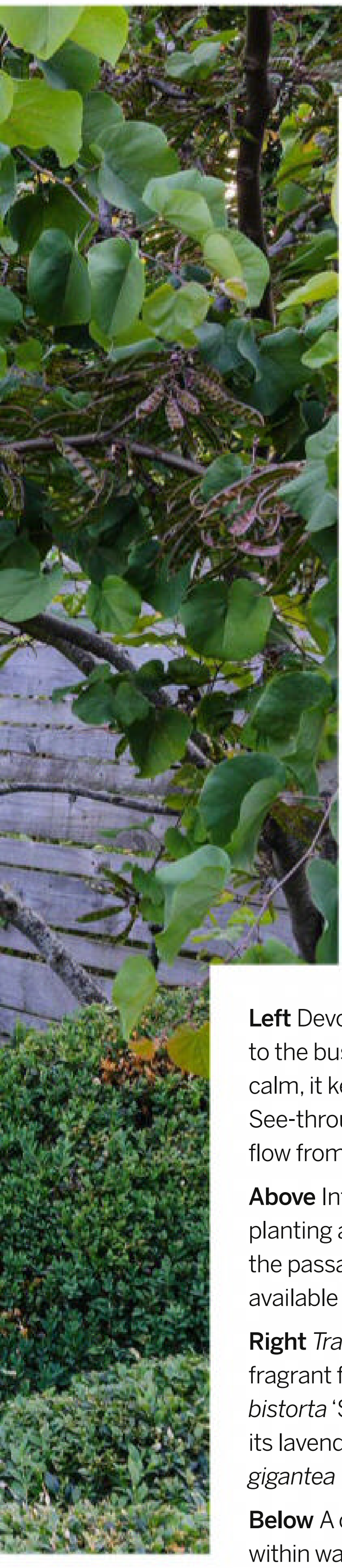
The whole effect is a delightful froth of colour, texture and scent. In this tiny space, it's impossible not to get up close and intimate. "It's a garden in which you feel very nestled away," says Emily.

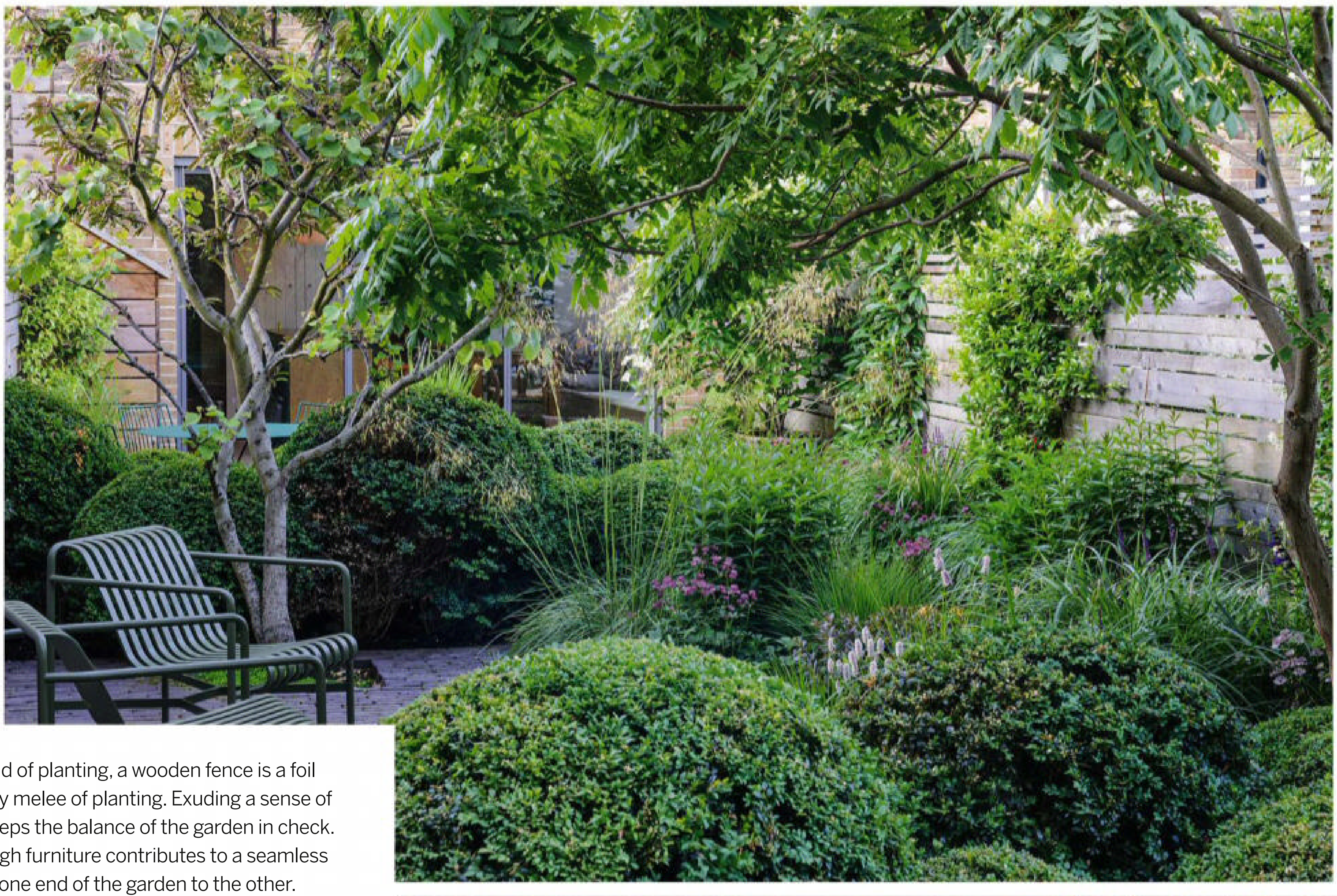
Keeping the proportions of this busy plant community in check is a balancing act. "Maintaining this garden is not just a simple clipping and trimming exercise. It's about spacing and editing over time. In a small garden every plant counts," she says, "otherwise the balance is disrupted and you lose the frothiness".

These days, Emily tends to design larger, rural gardens, but she recognises that creating urban gardens is one of the more challenging aspects of her work. "Expressing and condensing an essence into a small space is really difficult." Nevertheless, the owners' passion and commitment for this gem of a city garden, along with Emily's gentle guidance, has ensured that it is nothing but an unequivocal triumph. ■

USEFUL INFORMATION

Find out more about Emily's work at **erlamstudio.com**



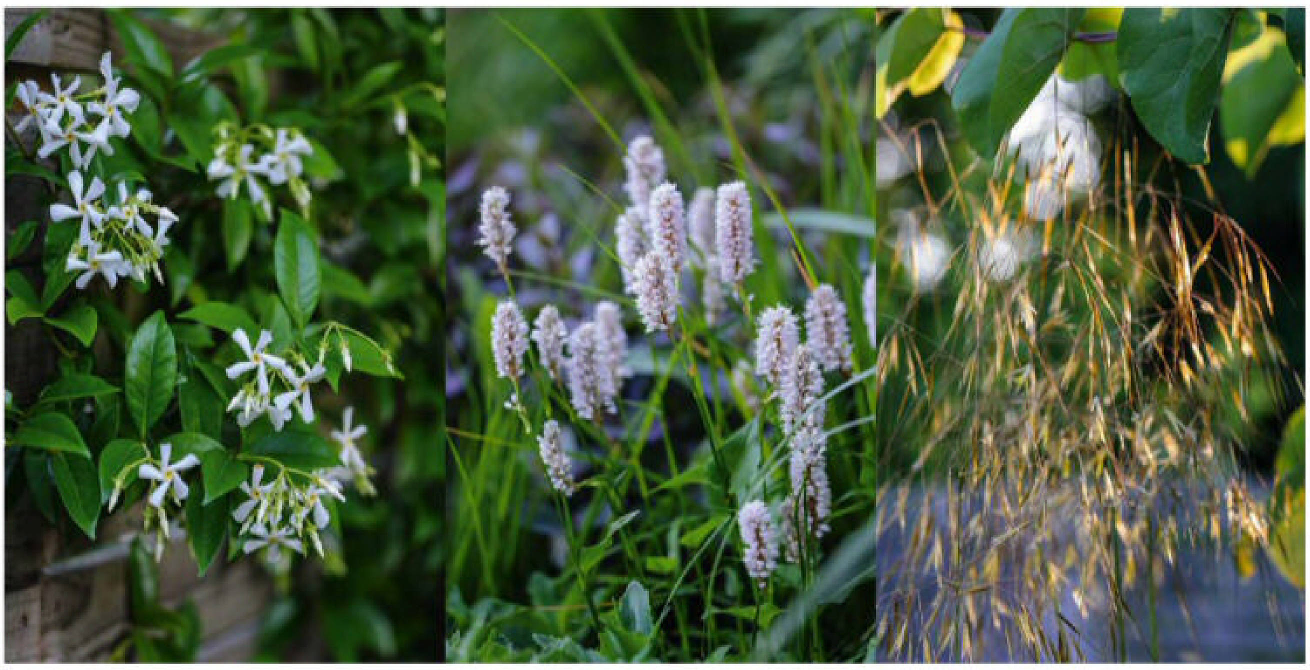


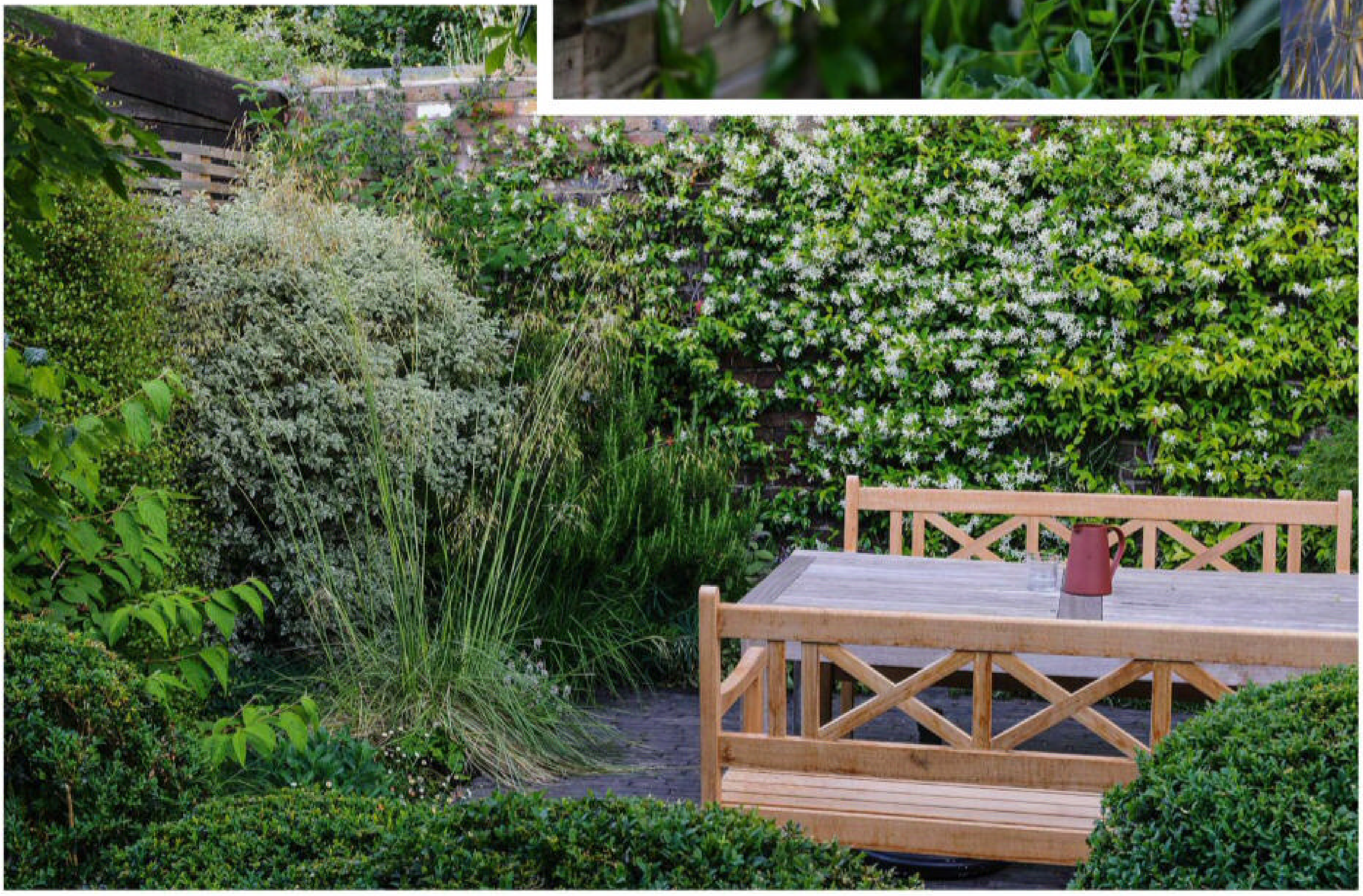
Left Devoid of planting, a wooden fence is a foil to the busy melee of planting. Exuding a sense of calm, it keeps the balance of the garden in check. See-through furniture contributes to a seamless flow from one end of the garden to the other.

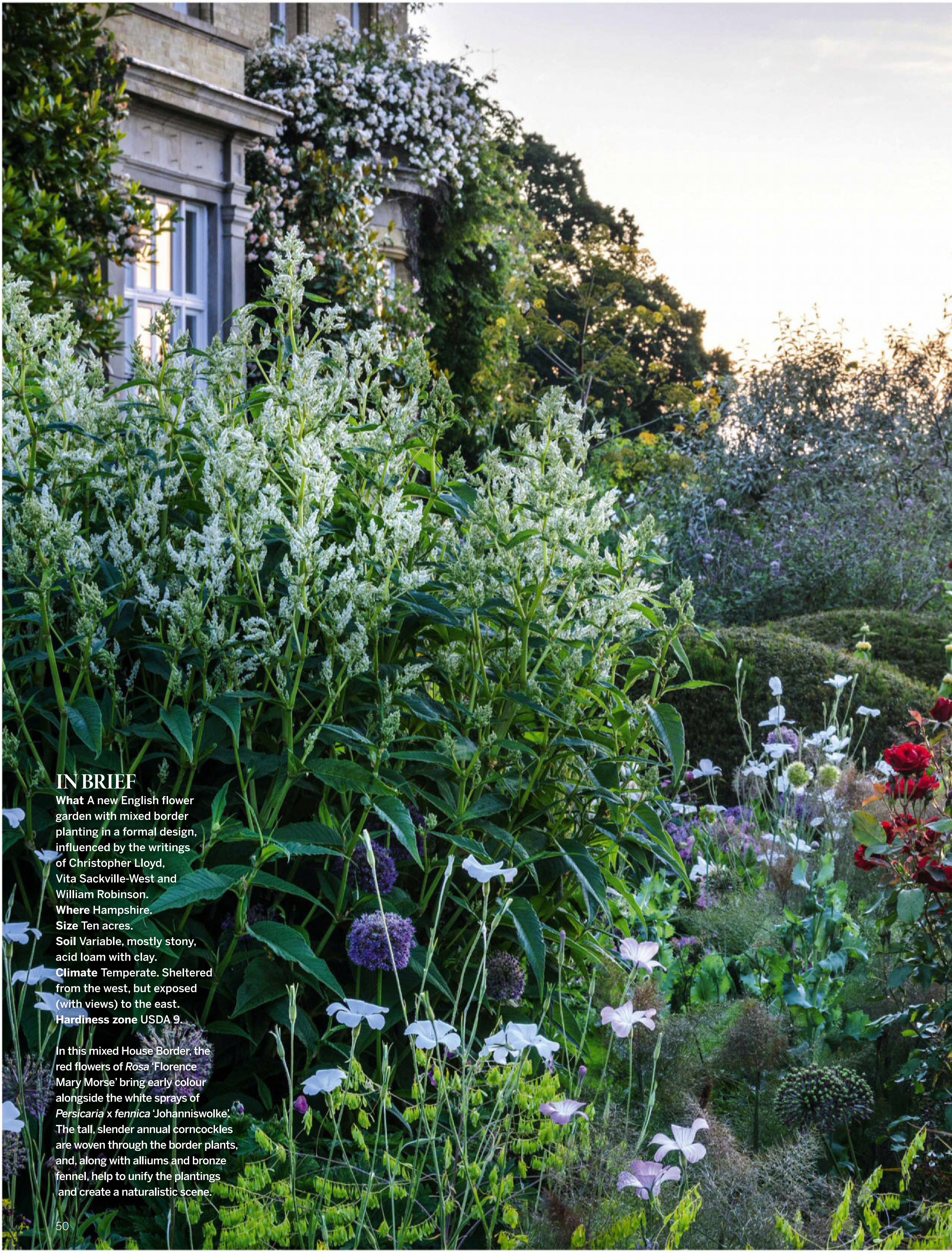
Above Intimate seating areas and pockets of planting are carefully located to take advantage of the passage of the sun, thus making the best of the available light and shade throughout the day.

Right *Trachelospermum jasminoides* with its starry, fragrant flowers and glossy foliage; *Persicaria bistorta* 'Superba' lifts the mass of greenery with its lavender flowers; majestic and reliable, *Stipa gigantea* is one of Emily's favourite garden plants.

Below A cosy, al fresco dining area is enclosed within walls shrouded in *Muehlenbeckia complexa* and evergreen *Trachelospermum jasminoides*, underplanted with rosemary and *Stipa gigantea*.







IN BRIEF

What A new English flower garden with mixed border planting in a formal design, influenced by the writings of Christopher Lloyd, Vita Sackville-West and William Robinson.
Where Hampshire.
Size Ten acres.
Soil Variable, mostly stony, acid loam with clay.
Climate Temperate. Sheltered from the west, but exposed (with views) to the east.
Hardiness zone USDA 9.

In this mixed House Border, the red flowers of *Rosa* 'Florence Mary Morse' bring early colour alongside the white sprays of *Persicaria x fennica* 'Johanniswolke'. The tall, slender annual corncockles are woven through the border plants, and, along with alliums and bronze fennel, help to unify the plantings and create a naturalistic scene.

Bridging the gap

With the best of spring over, head gardener Matthew Reese gets to work in the Flower Garden at Malverleys, coaxing colour and interest from self-seeders, bedding and early flowering perennials until high summer takes hold

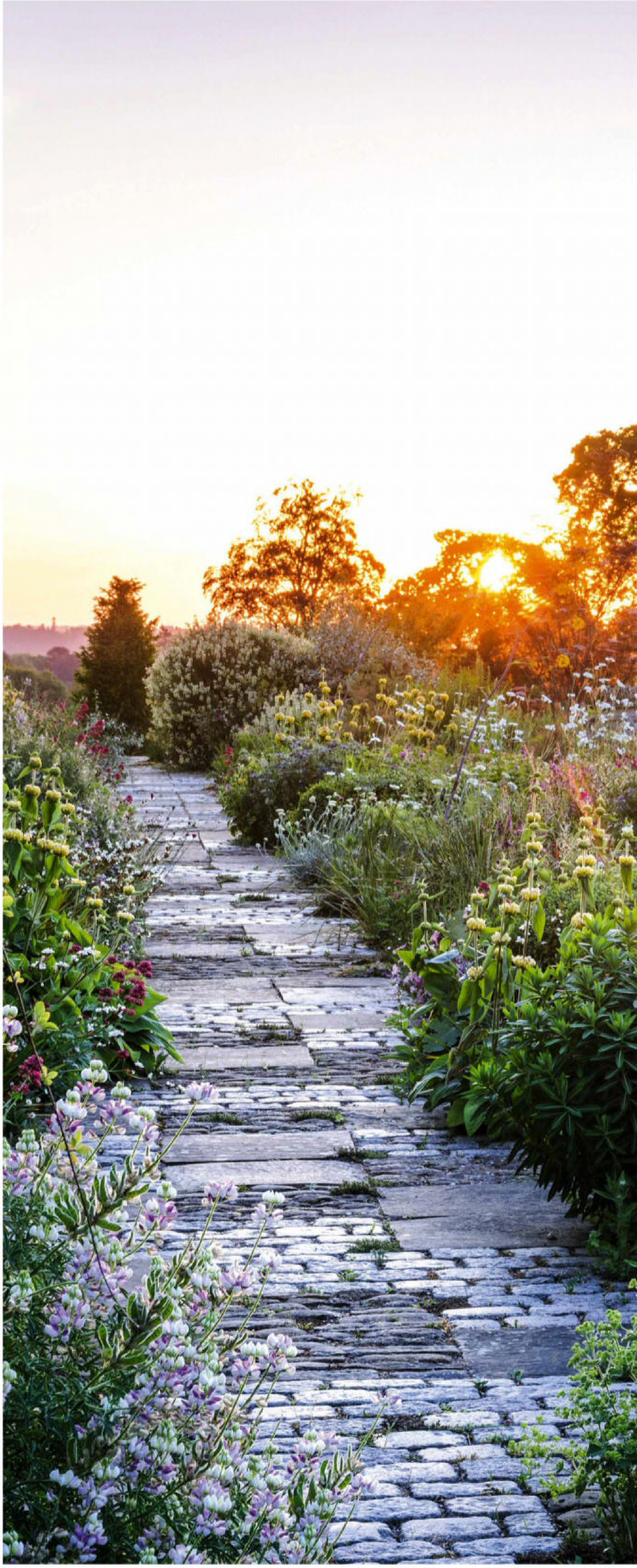
WORDS MATTHEW REESE PHOTOGRAPHS JASON INGRAM

After all the excitement and inventions of spring, the garden can hit a bit of a lull, almost as though it needs to collect itself, ready for the high summer onslaught when it will be in full swing once again. This lull is often referred to as the June Gap, but the reality is that the flower garden will begin to stutter come mid-May as the last tulip blossoms ebb away. If preparations for this moment are not made ahead of time, the garden will be left wanting for colour until it begins to find its feet again towards the end of June.

Roses are a popular choice to help tide over the flower border, but they provide colour only in isolated pockets amid the swell of developing herbaceous foliage. We must be careful not to rely too heavily on roses, and focus instead on making the whole garden work hard. Many early flowering perennials, such as delphiniums and lupins, make good companions for roses. If you can find it, *Delphinium* 'Carl Topping' has piercing, electric-blue spires, although the violet-blue flowers of *D.* 'Mighty Atom' are also excellent. Both partner well with the white umbels of *Ammi majus* and soft-pink roses. *Lupinus* 'Persian Slipper' is a favourite, with tall spikes in chalk blue, and *L.* 'Masterpiece' has a darker shade of purple blooms. Both are perfect on their own, or in combination with alliums, orlayas or cerinthe.

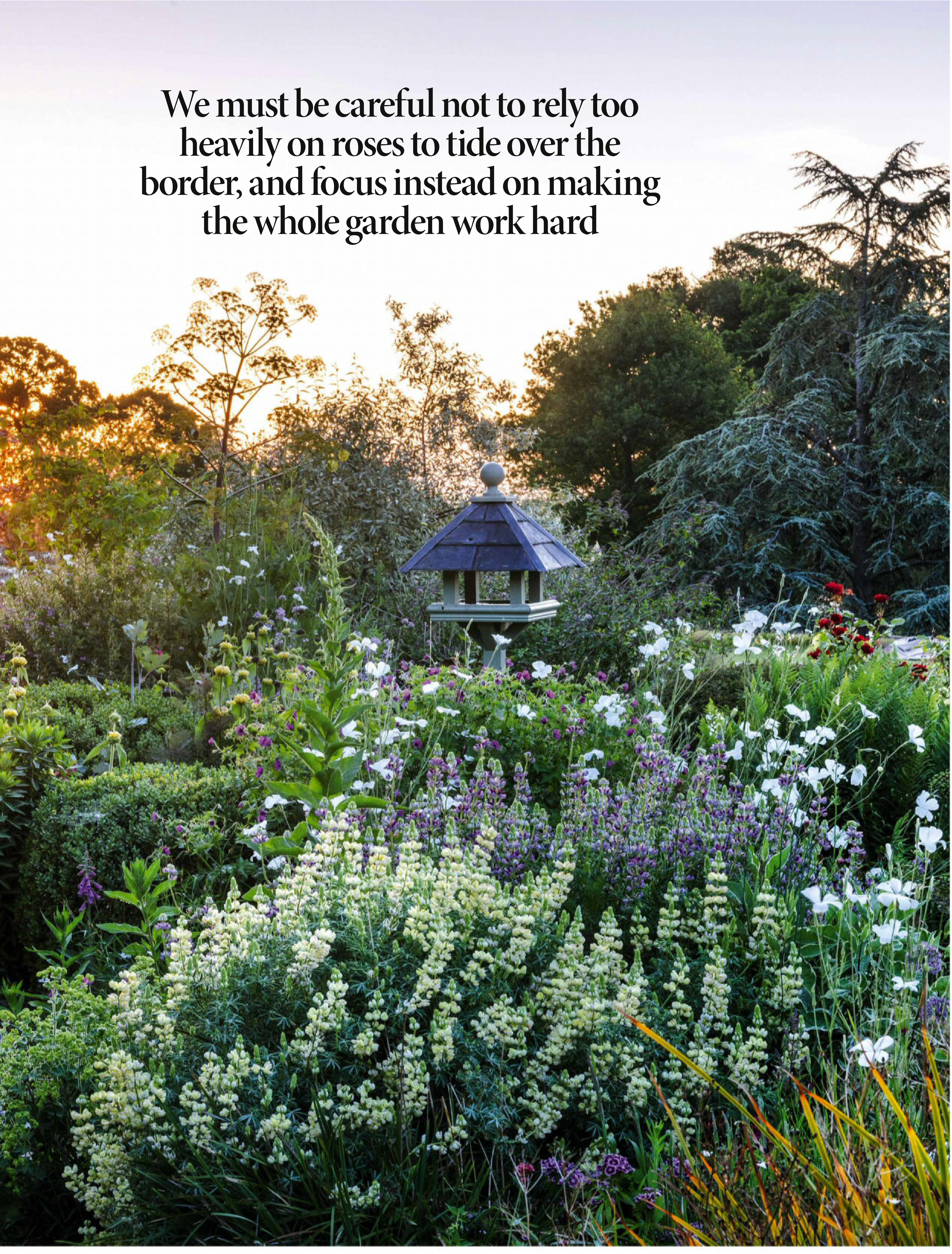
The flip side of these early flowering perennials is how to accommodate them once they have finished flowering. Most early flowering perennials shatter and may cause the garden to sulk in July and August when the show should be at its peak. Once the delphiniums and lupins have finished flowering, they can take being cut hard back to allow space for summer bedding to be planted between the crowns (cosmos or nicotiana work well for this purpose). Oriental poppies can also be dealt with in a similar way. Occasionally, the delphiniums or lupins will send up a few later flowers and combine with the summer bedding, but for the most part, they will happily sit out the rest of the season beneath the bedding canopy. Peonies are more problematic. They provide beautiful bouquets of flowers in early summer, but exhaust themselves in the process, crash by July, and resent being cut back. Plants with this habit must be sited carefully and should be positioned mid-border with tall phlox or similar in front to hide them from view after they have flowered, so as not to disturb the main summer show. There are few early perennials that have legs to continue into the autumn. The large-growing *Persicaria* x *fennica* 'Johanniswolke' is one exception, with strong stems over 1.5m high, all topped ▷

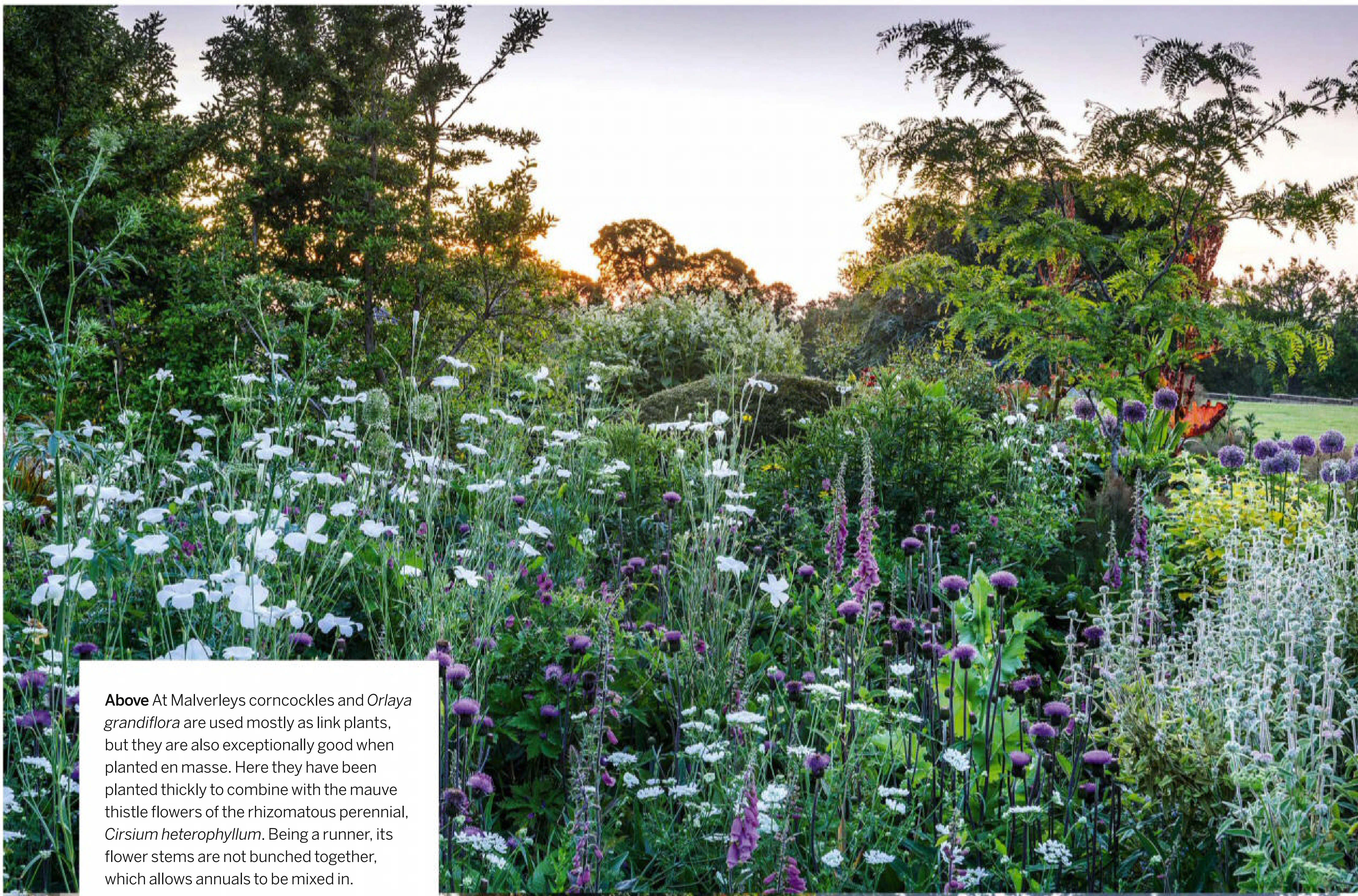
To continue turn to page 56



The borders surrounding this narrow terrace are long and thin, which can make the plantings appear very linear. Using self-seeders helps to dilute the lines and make the planting look more natural. Good self-seeders include *Geranium psilostemon*, tree lupins, *Dierama* species, *Phlomis russeliana* and *Euphorbia* hybrids, which are scattered through the borders.

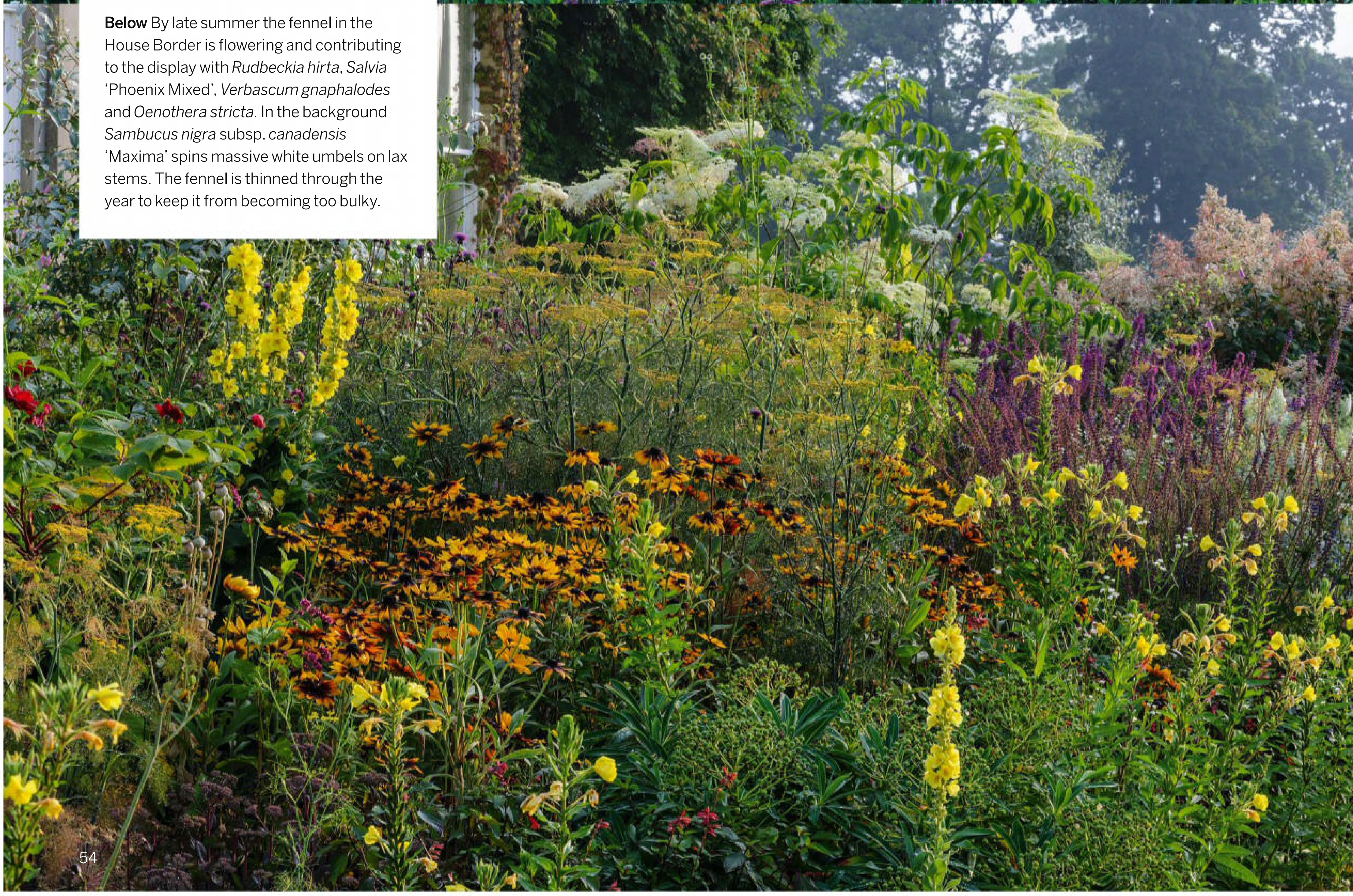
We must be careful not to rely too heavily on roses to tide over the border, and focus instead on making the whole garden work hard

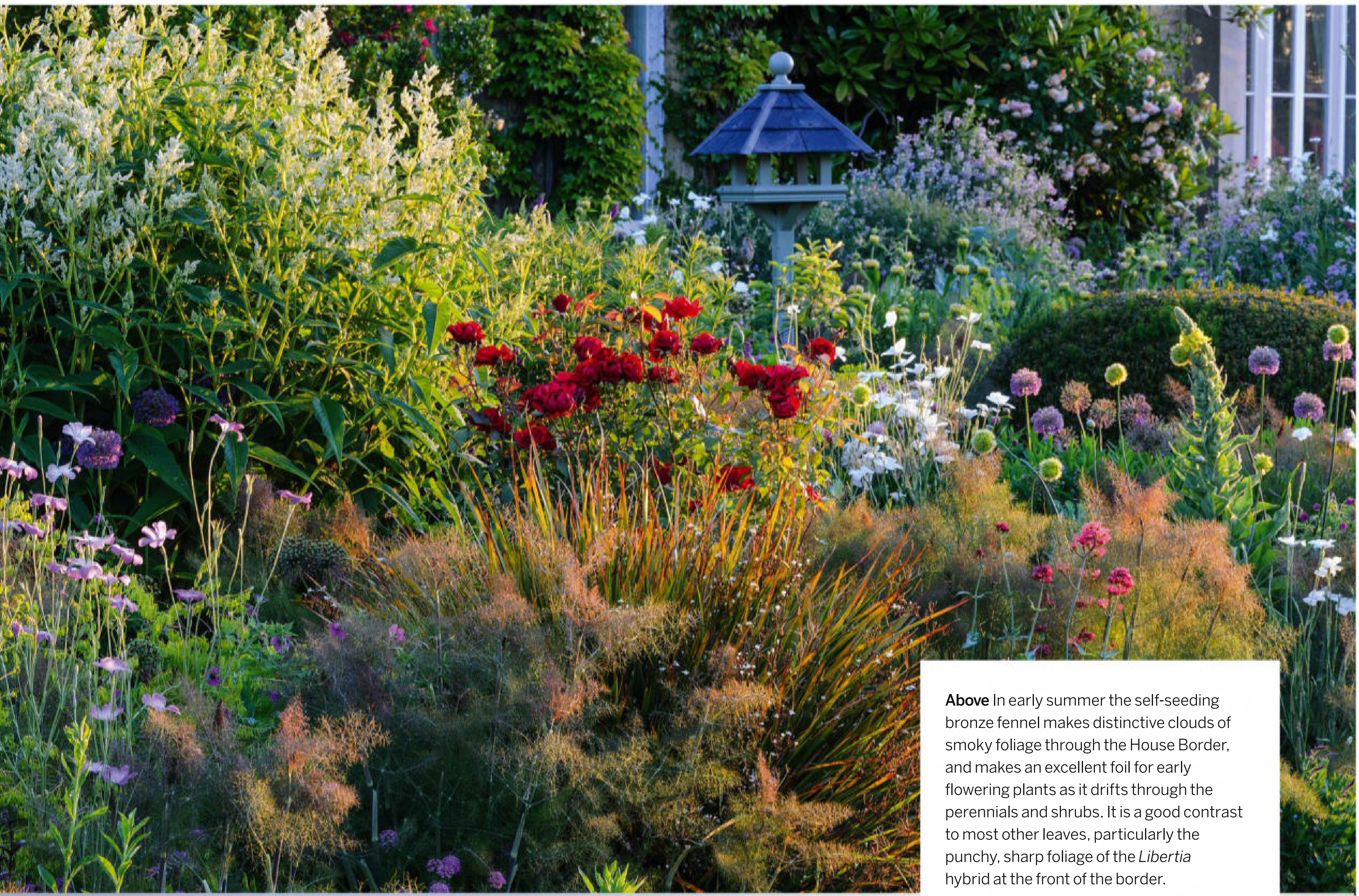




Above At Malverleys corncockles and *Orlaya grandiflora* are used mostly as link plants, but they are also exceptionally good when planted en masse. Here they have been planted thickly to combine with the mauve thistle flowers of the rhizomatous perennial, *Cirsium heterophyllum*. Being a runner, its flower stems are not bunched together, which allows annuals to be mixed in.

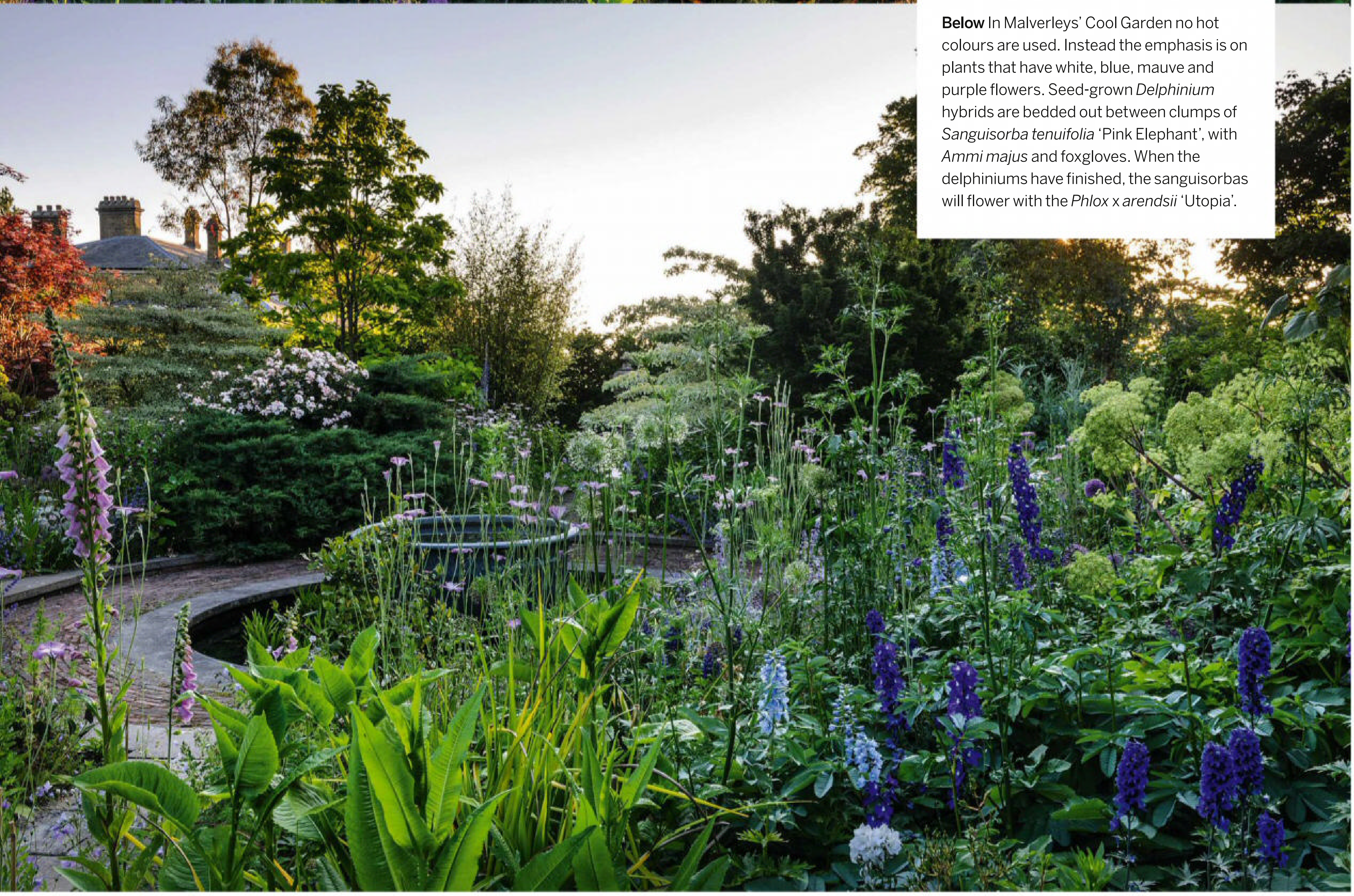
Below By late summer the fennel in the House Border is flowering and contributing to the display with *Rudbeckia hirta*, *Salvia* 'Phoenix Mixed', *Verbascum gnaphalodes* and *Oenothera stricta*. In the background *Sambucus nigra* subsp. *canadensis* 'Maxima' spins massive white umbels on lax stems. The fennel is thinned through the year to keep it from becoming too bulky.





Above In early summer the self-seeding bronze fennel makes distinctive clouds of smoky foliage through the House Border, and makes an excellent foil for early flowering plants as it drifts through the perennials and shrubs. It is a good contrast to most other leaves, particularly the punchy, sharp foliage of the *Libertia* hybrid at the front of the border.

Below In Malverleys' Cool Garden no hot colours are used. Instead the emphasis is on plants that have white, blue, mauve and purple flowers. Seed-grown *Delphinium* hybrids are bedded out between clumps of *Sanguisorba tenuifolia* 'Pink Elephant', with *Ammi majus* and foxgloves. When the delphiniums have finished, the sanguisorbas will flower with the *Phlox* x *arendsii* 'Utopia'.

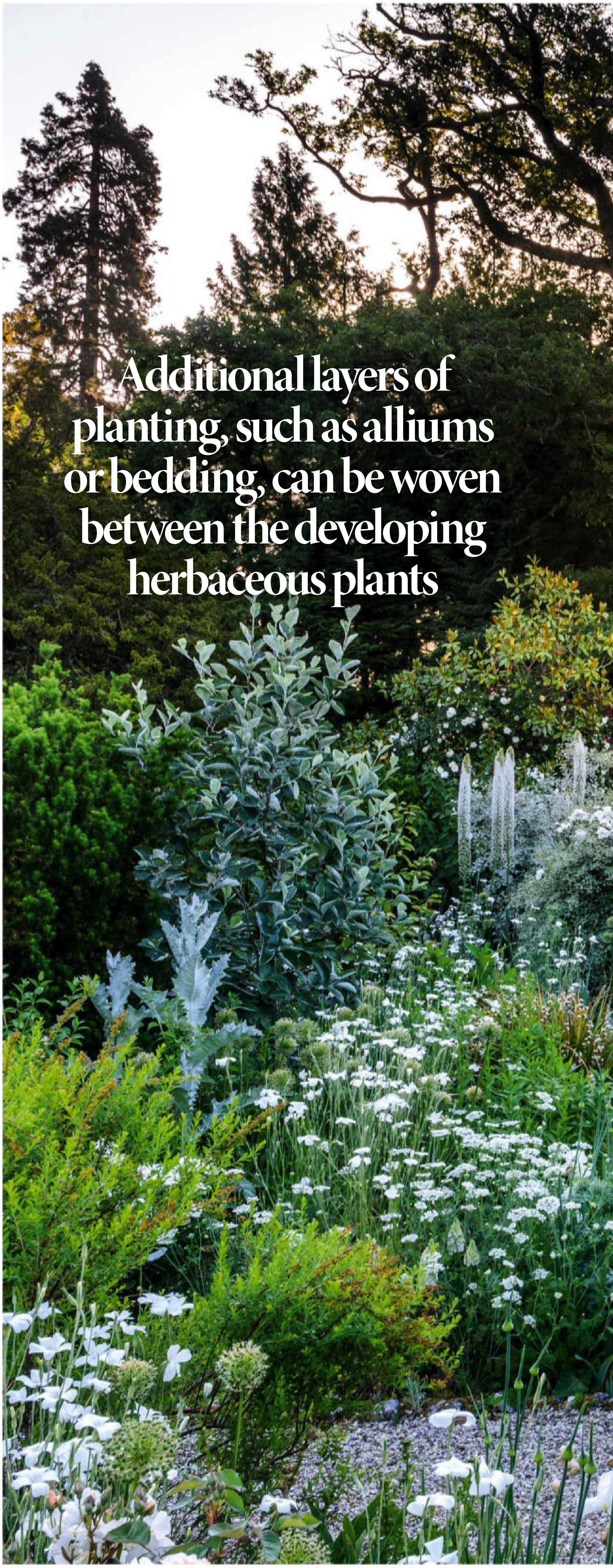


▷ in plumes of white flowers that mature nicely over the summer into attractive, red seedheads.

Additional layers of planting, such as alliums or bedding, can be woven between the developing herbaceous plants. Alliums are particularly useful when integrated through the perennials and shrubs. They provide a link running through the planting and help join the more isolated pockets of colour together. The bold presence of their spherical flowerheads makes them stand out in the garden, and care should be taken while positioning them to avoid the display looking too linear or contrived. Plant in clusters here and there with a few outliers, and try to position the groups both towards the front and back of the border, rather than just in the middle (which often happens). Bear in mind that the leaves are usually at their worst when they begin flowering, and are best disguised by nearby plants. The foliage of Japanese anemones or daylilies is well suited for this. The tall, mauve *Allium stipitatum* 'Violet Beauty' is super-vigorous and will need splitting every three years in the autumn. *A. cristophii* is shorter and later, with large, silvery-mauve, star-shaped flowers held loosely in huge orbs. A more unusual, and striking allium is the perennial *A. obliquum*, which features medium-sized spheres of yellow flowers on tall stems. The tip of the developing flower shoot resembles a curly pig's tail, hence the common name of corkscrew onion.

Self-seeders and bedding can also be used to boost the display during the June Gap. *Orlaya grandiflora* has white umbels on almost leafless stems, and a delicate frame that will not swamp the perennials beside it. It will self-seed on light soils or in gravel. The slender corncockle is another slim annual. There is a fine form with large, mauve flowers, although the white-flowered form shows up best in the garden. Opium poppies are excellent for weaving ribbons of colour through the borders. Foxgloves can be used, but with great care, as they can be bulky and far too bolshy to plant close to many perennials without becoming too competitive. Once these added layers have finished, they can be edited out from the garden so as not to spoil the summer climax, though many will melt subtly into the developing perennials. ■

USEFUL INFORMATION
Address Malverleys Gardens, East End, Hampshire RG20 0AA. **Website** malverleys.co.uk
Open The garden is open by appointment to groups only. Admission £10. Please book online via the website.



Additional layers of planting, such as alliums or bedding, can be woven between the developing herbaceous plants

The White Garden is at its freshest in June; the roses have their first flush of flowers and everything is on the up. The new herbaceous foliage makes a good foil for the lacey white umbels of *Orlaya grandiflora*, while the delicate white annual *Gypsophila elegans* is threaded through the garden. Towards the back, tall *Eremurus* 'Joanna' produces rockets of white flowers that are particularly striking next to the tiered *Cornus alternifolia* 'Argentea'.

SINGLE ROSES

The modest blooms of single-flowered roses have a simplicity and perfection all of their own, as well as being easy to maintain and accessible to pollinators

WORDS MATTHEW REESE PHOTOGRAPHS JASON INGRAM

***Rosa* 'Dortmund'**
This rose produces large, red flowers with a conspicuous white eye in succession throughout the summer – they are so big it takes only a few to make an impression. It can be grown as a climber or shrub – at Malverleys we are growing it through a golden yew. 3m. AGM*. RHS H7, USDA 5a-9b†.

It is wonderful to grow roses in all their infinite forms and shapes but the natural-looking, single-flowered cultivars are a particular favourite. The elegant form and texture of the flowers combine well with the herbaceous plantings and self-seeders, and sit more comfortably within the borders. Nowadays there is quite a large selection of single-flowered roses to choose from and they can be found across all sections of the genus *Rosa*. Indeed, some of the cultivars included here might be classified as semi-double by aficionados. However, the lines are fairly blurred and I have mentioned them because they look, to all intents and purposes, like singles.

Many roses in their natural state need no improving, and it is inspiring to see them growing in their indigenous habitat. The pale-blush flowers of the native dog rose (*Rosa canina*), which decorate the hedgerows in June, are simple yet exquisitely beautiful. They may be fleeting, but perhaps because of this we tend to appreciate their delicate beauty more sincerely. The same can be said of species roses from further afield. *Rosa ecae*, for example, which I was fortunate enough to observe in Central Asia, has perfect, yellow, bowl-shaped flowers balanced atop arching branches. Another example is *Rosa rugosa*, which I encountered in Rhode Island, USA, with its sheets of apple-green foliage topped with smart, purple flowers, and growing in pure sand not more than 20 metres from the Atlantic Ocean. Both are striking in form and flower, and completely worthy of a place in the garden.

From a gardening maintenance perspective, a wonderful trait of single-flowered roses is the way they shed their petals, and in doing so, eliminate the need for deadheading. This is greatly appreciated with the taller climbing and rambling forms where the task is incredibly inconvenient, if not impossible. The petals may also change colour and give a pleasing, two-tone effect before shattering, as with *Rosa* 'Francis E Lester', whose petals fade to white with age. As with cherry blossom, so too the fallen petals from the floriferous, single ramblers eventually become petal confetti, concluding the flower display with a beautiful, thick carpet of white.

Among the rambling fraternity is the very pretty *Rosa indica*, the elderflower rose. It makes dense sprays with dozens of tiny, white, uniquely scented flowers in July. It can become quite rampant, so will need a sturdy support or decent-sized plant host. On a smaller scale, *Rosa* Open Arms (= 'Chewpixcel'), a dwarf rambler, grows to just two metres and will produce peach-pink flowers earnestly throughout the summer.

Many roses often sold as shrubs have the potential to develop scrambling tendencies if planted near a suitable host. At Malverleys, *Rosa* Windrush (= 'Ausrush') has propelled itself up against a nearby magnolia, and now the large, pale-primrose blooms decorate the tree all summer. Another skilled climber often grown as a shrub is *Rosa* x *odorata* 'Mutabilis', which, if given help from another rose or sturdy climber (Virginia creeper, for example), will ascend to lofty heights of four metres or more.

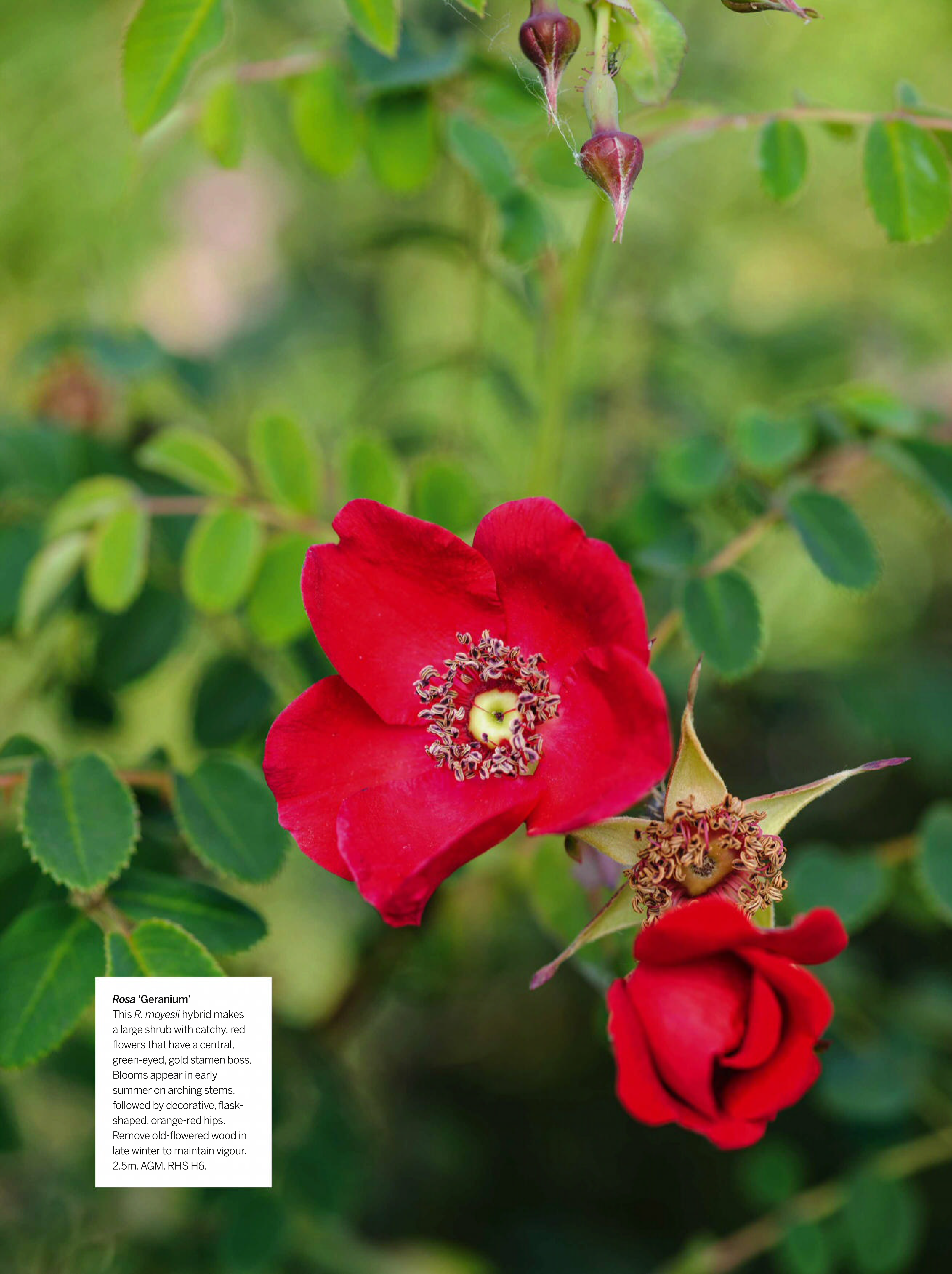
Single-flowered roses are more hospitable for pollinating insects than the double forms, where the nectar and pollen – if present at all – can be difficult for the insects to access. Having viable flowers also increases the likelihood of hip production, the fruits often having ornamental value of their own. *Rosa moyesii* makes shapely, flask-like hips and *Rosa* 'Meg' develops large, cherry-coloured hips that last all winter. Having fewer petals per flower may also mean more flowers at a time and for a longer period. The super-floriferous *Rosa* 'Ballerina' and *Rosa* 'Sally Holmes' are fine examples for the mixed border. The latter, in particular, is outstanding planted alongside delphiniums and scrambling geraniums, making for a magnificent display in early and late summer. ❑

• Author Matthew Reese is head gardener at Malverleys in Hampshire.
His recommendations for the best single roses can be found over the next five pages.

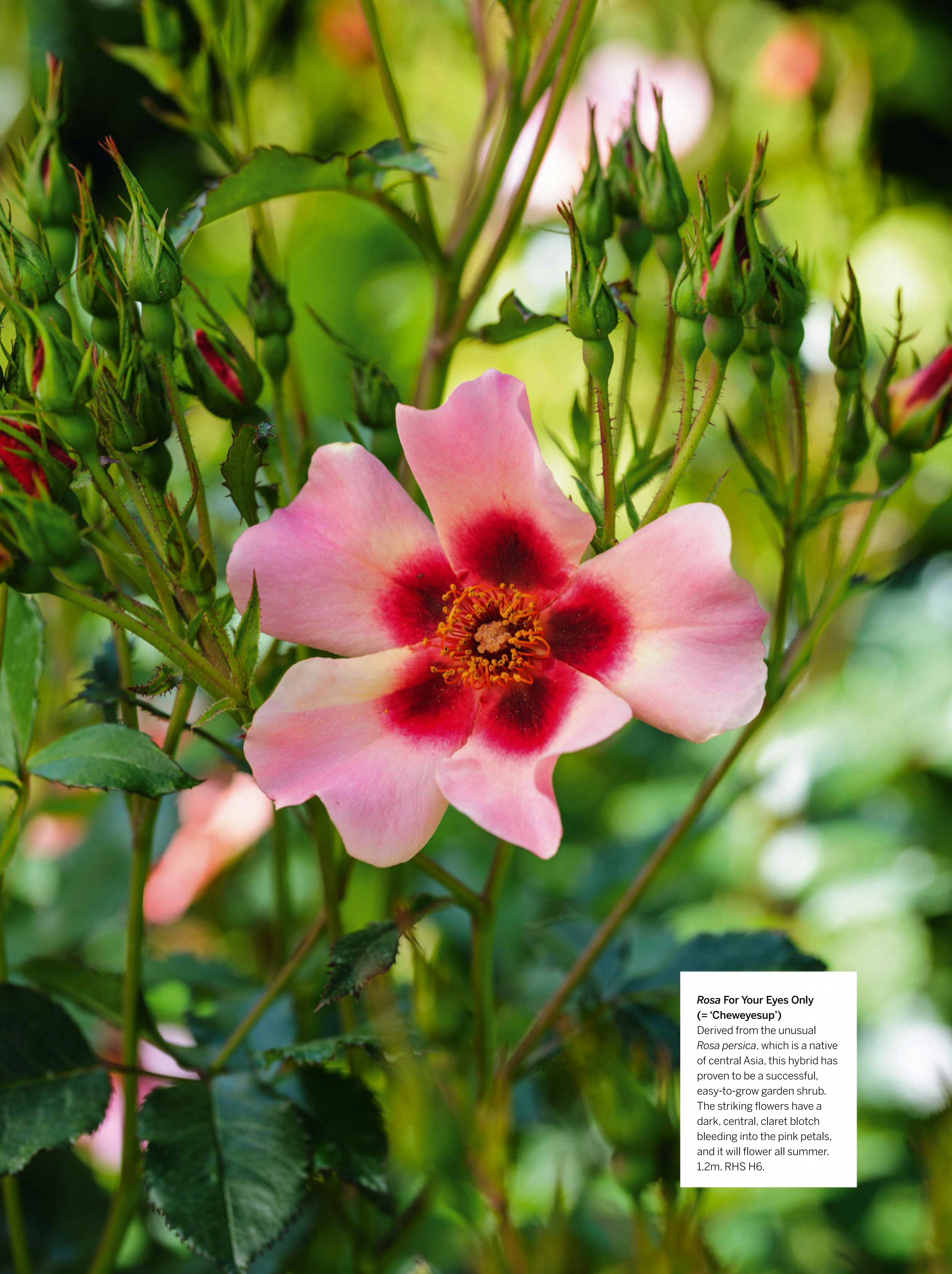
PLANT PROFILE

What Woody perennials from the *Rosa* genus in the Rosaceae family. Some are shrubs, some are climbers or ramblers. Those featured here are single-flowered.
Origins All roses originally had a single-flowered parentage, and are found across the northern temperate and subtropical world.
Season From late spring into autumn.
Size Many of the hybrid roses make plants around 1m tall, shrub roses can reach 2-3m. The climbing and rambling fraternity will grow 2m upwards. With these it's worth making sure the host – whether it be a tree or wall – is strong enough to cope with the marriage as some of the most vigorous ramblers will easily reach 8m.
Conditions Although roses do well on most sites, where feasible, providing shelter will help protect the flowers and foliage from possible wind damage. There is a rose for every soil, and most do well in heavy clay once established. The rugosas can cope with exceptionally light soils.
Hardiness Generally hardy in most parts of the UK. Most have a hardiness rating of RHS H5-H6 and are suitable for gardens in USDA zones 5a to 9b. The China roses grow best in a warm, sheltered site.

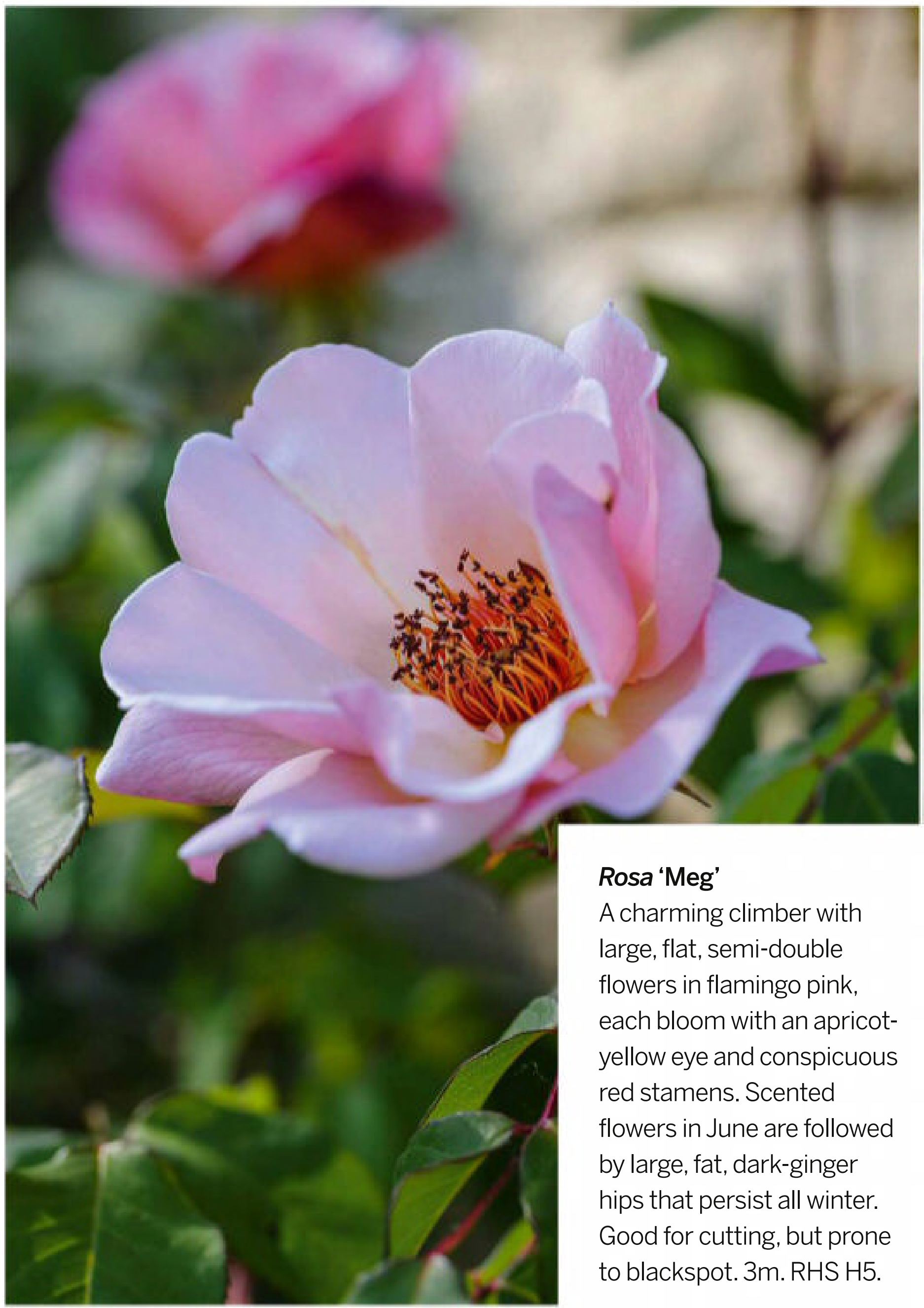
*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.



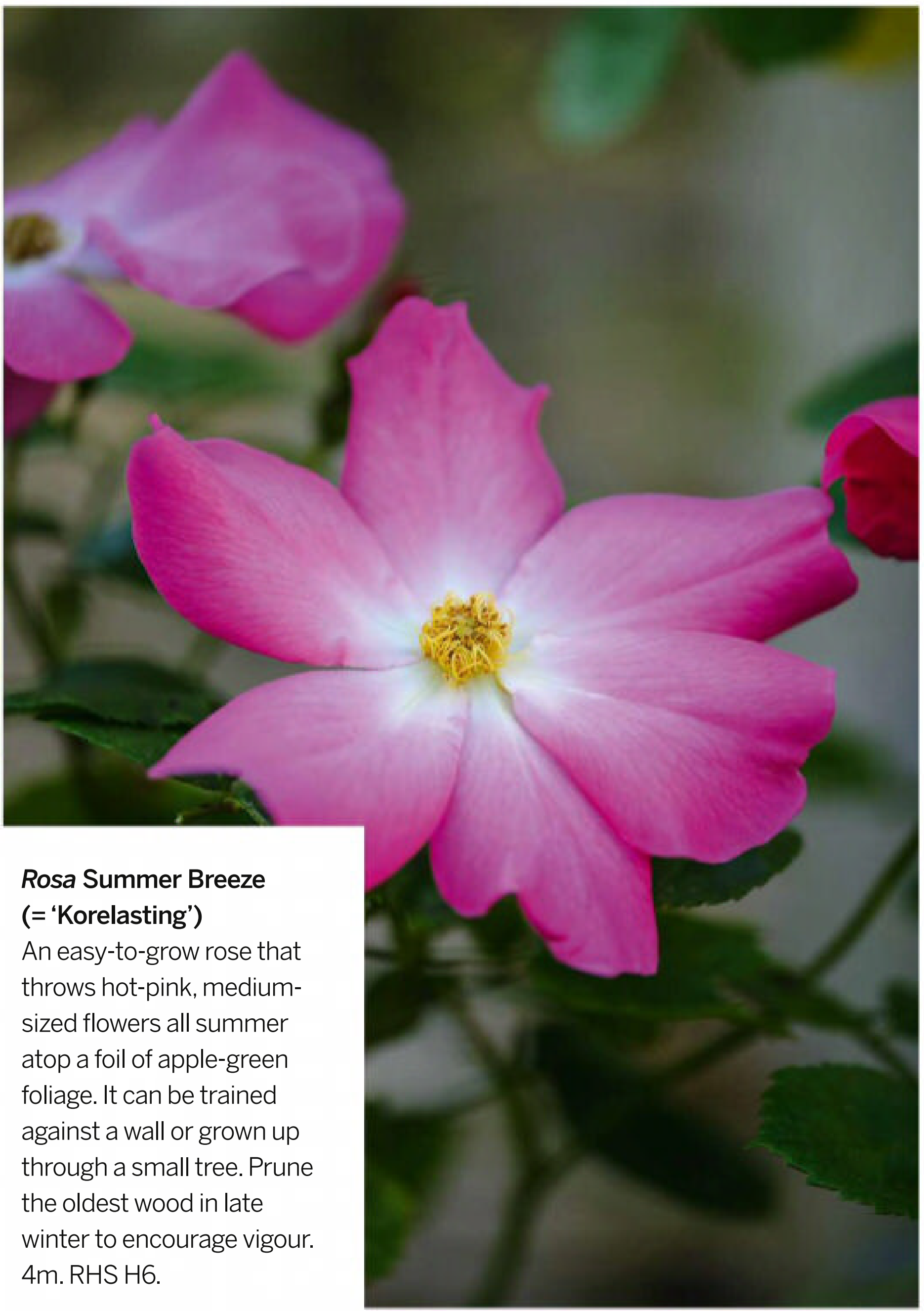
***Rosa* 'Geranium'**
This *R. moyesii* hybrid makes a large shrub with catchy, red flowers that have a central, green-eyed, gold stamen boss. Blooms appear in early summer on arching stems, followed by decorative, flask-shaped, orange-red hips. Remove old-flowered wood in late winter to maintain vigour. 2.5m. AGM. RHS H6.



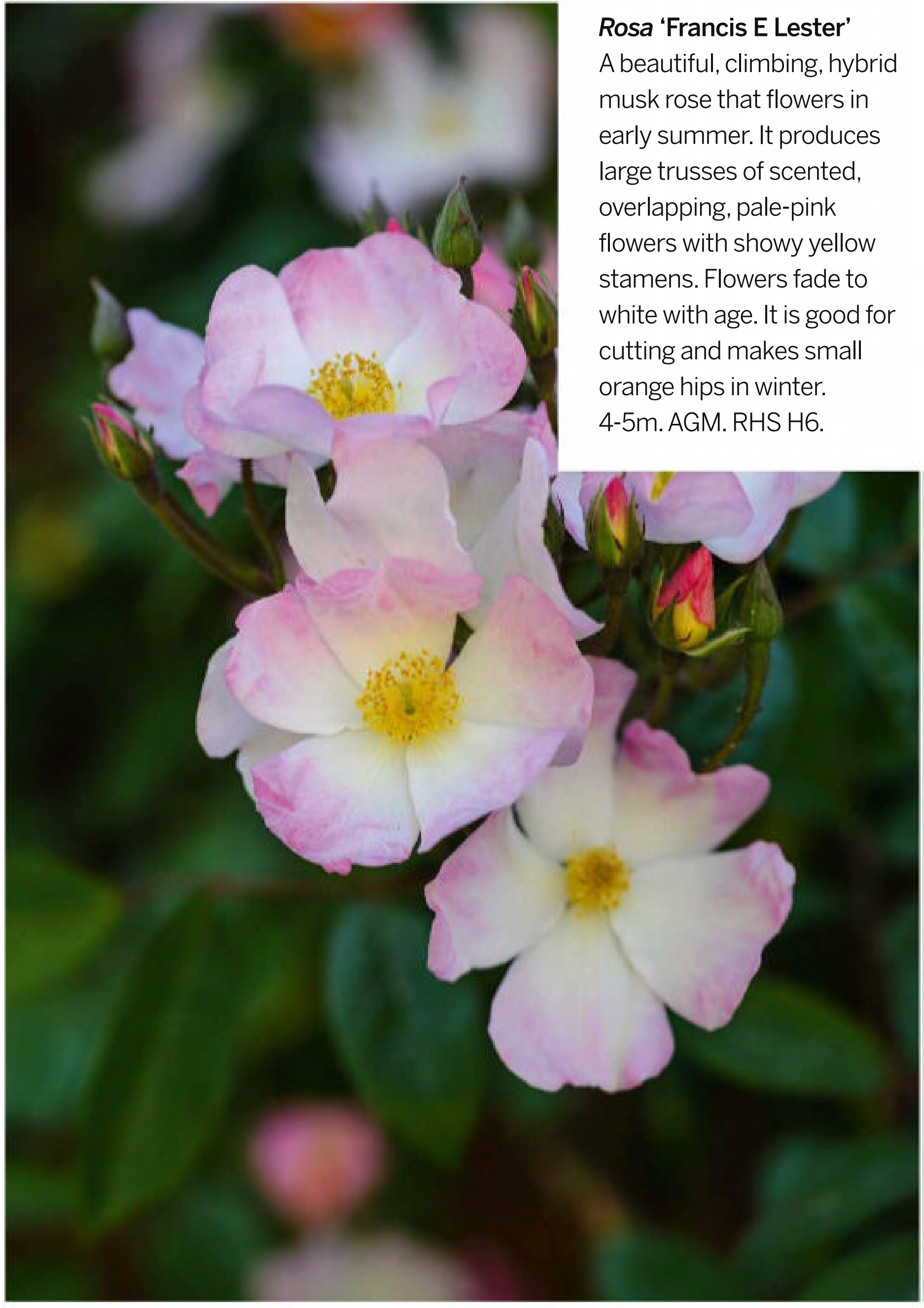
***Rosa* For Your Eyes Only (= 'Cheweyesup')**
Derived from the unusual *Rosa persica*, which is a native of central Asia, this hybrid has proven to be a successful, easy-to-grow garden shrub. The striking flowers have a dark, central, claret blotch bleeding into the pink petals, and it will flower all summer. 1.2m. RHS H6.



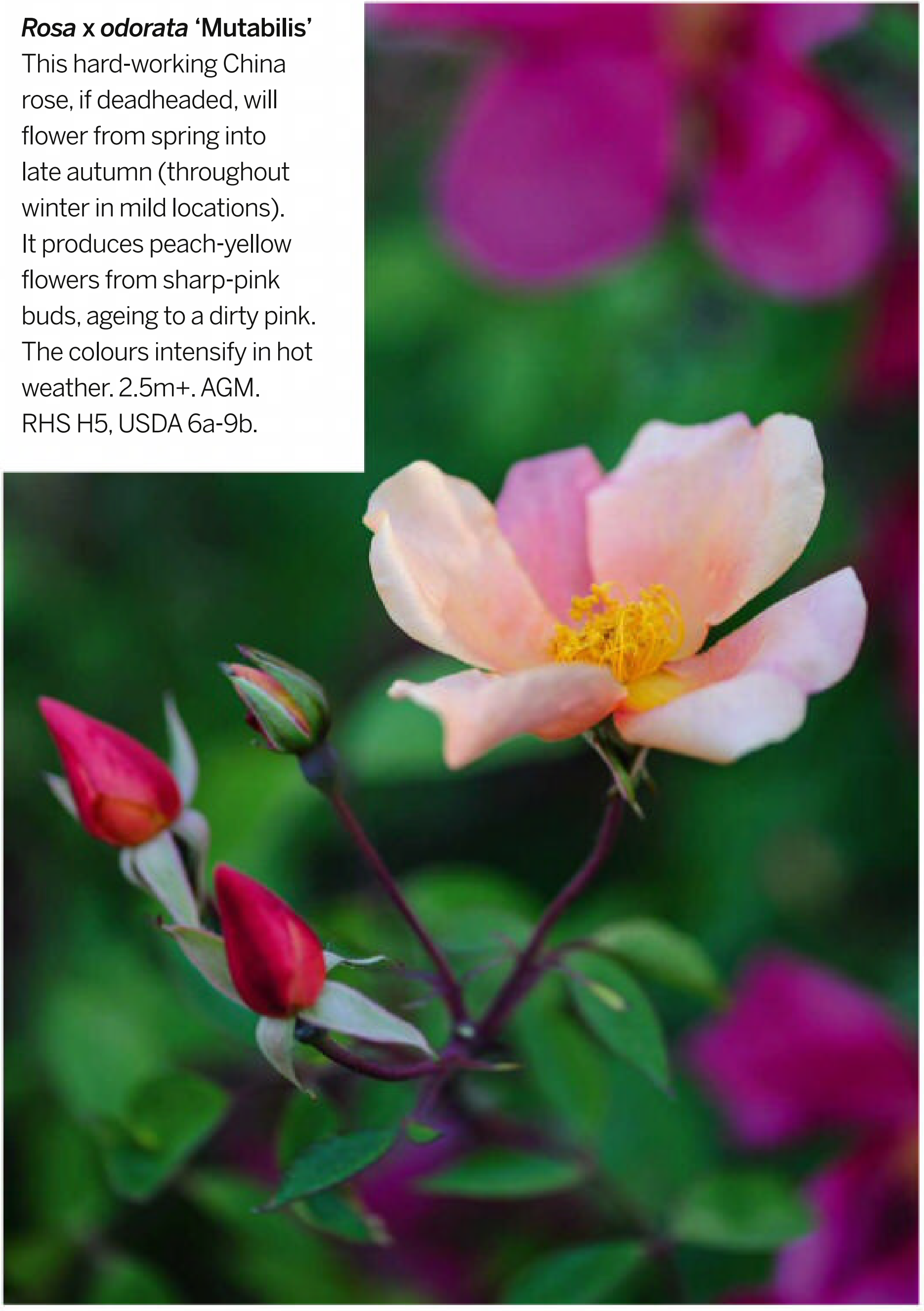
Rosa 'Meg'
A charming climber with large, flat, semi-double flowers in flamingo pink, each bloom with an apricot-yellow eye and conspicuous red stamens. Scented flowers in June are followed by large, fat, dark-ginger hips that persist all winter. Good for cutting, but prone to blackspot. 3m. RHS H5.



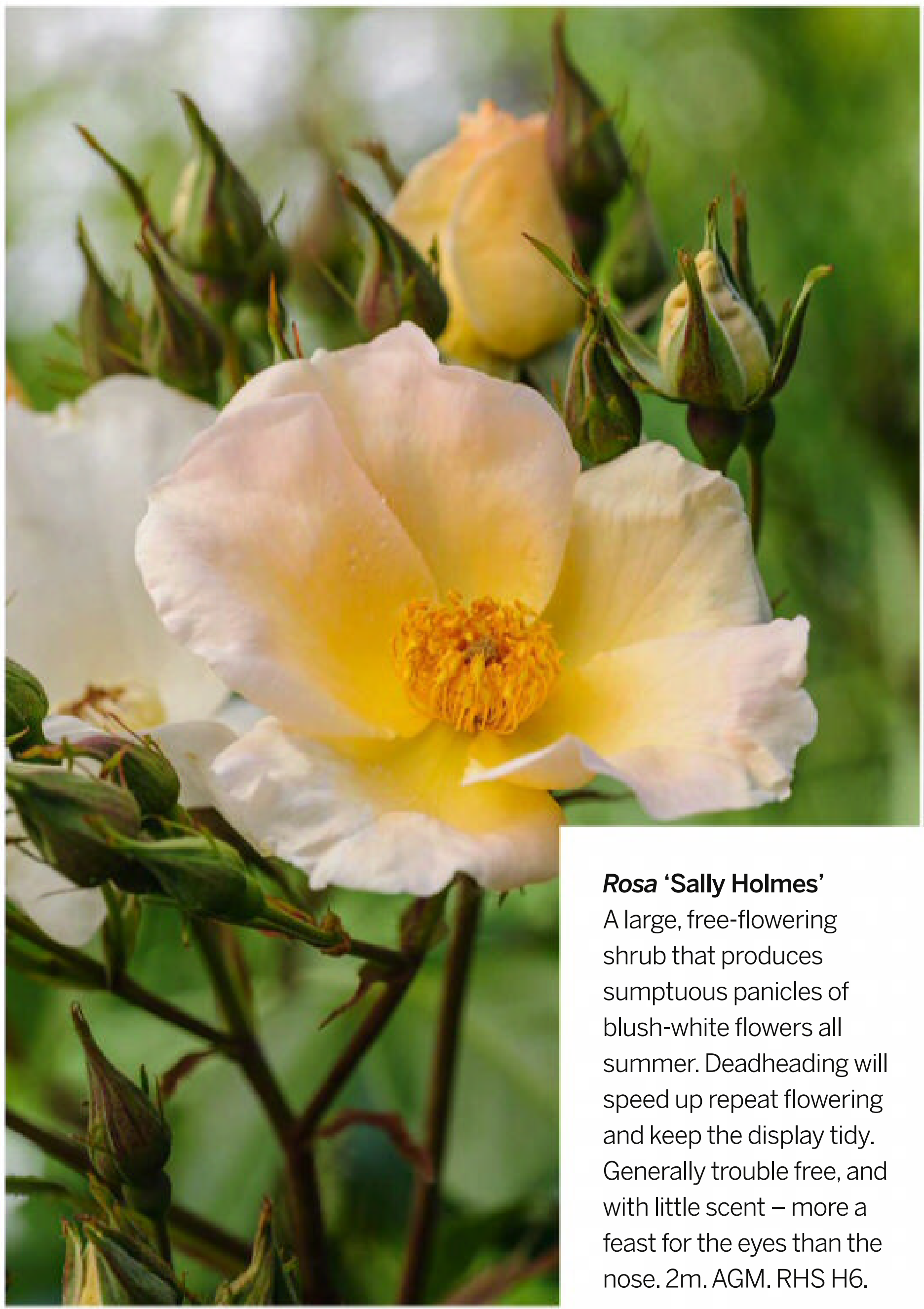
Rosa Summer Breeze (= 'Korelasting')
An easy-to-grow rose that throws hot-pink, medium-sized flowers all summer atop a foil of apple-green foliage. It can be trained against a wall or grown up through a small tree. Prune the oldest wood in late winter to encourage vigour. 4m. RHS H6.



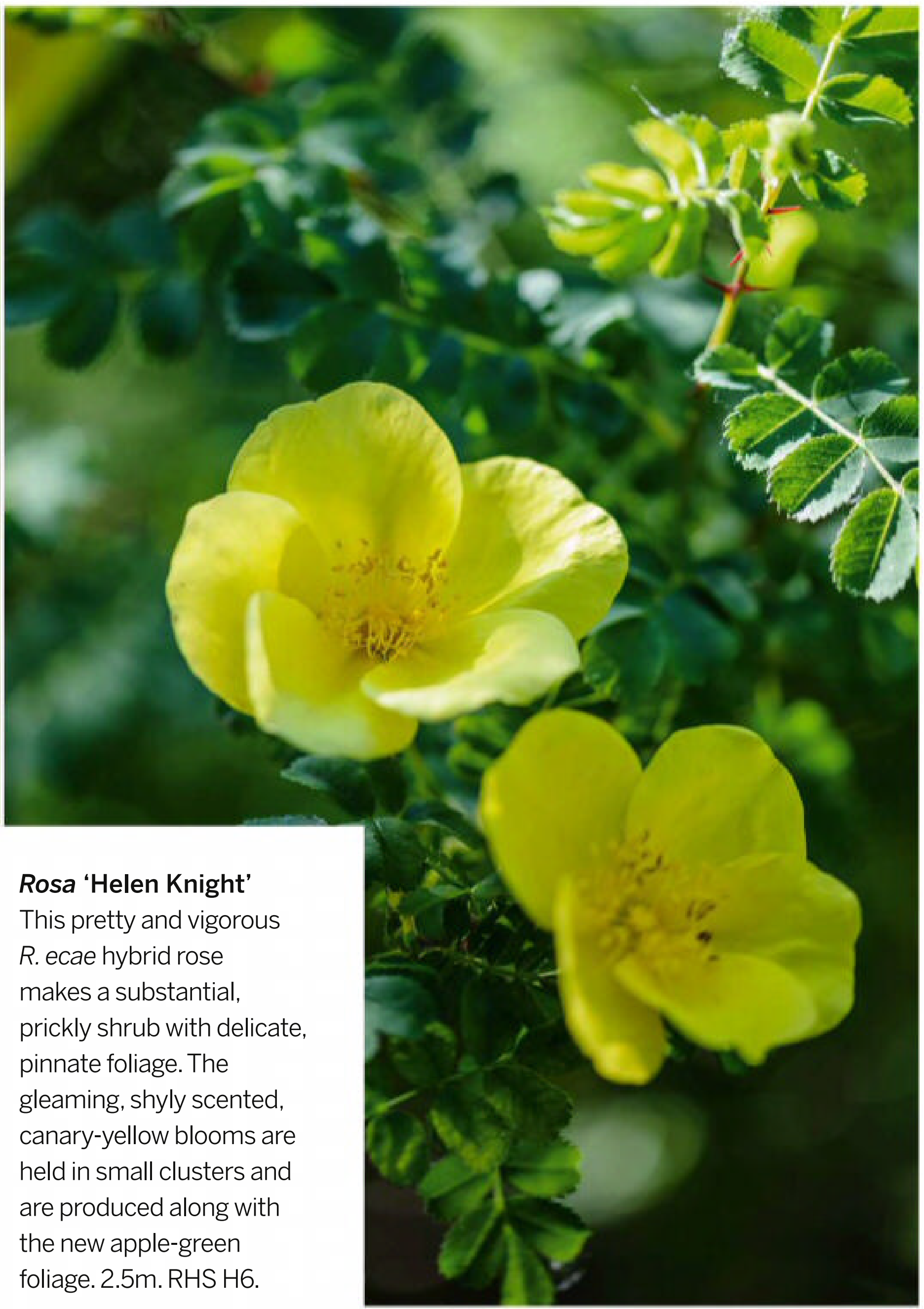
Rosa 'Francis E Lester'
A beautiful, climbing, hybrid musk rose that flowers in early summer. It produces large trusses of scented, overlapping, pale-pink flowers with showy yellow stamens. Flowers fade to white with age. It is good for cutting and makes small orange hips in winter. 4-5m. AGM. RHS H6.



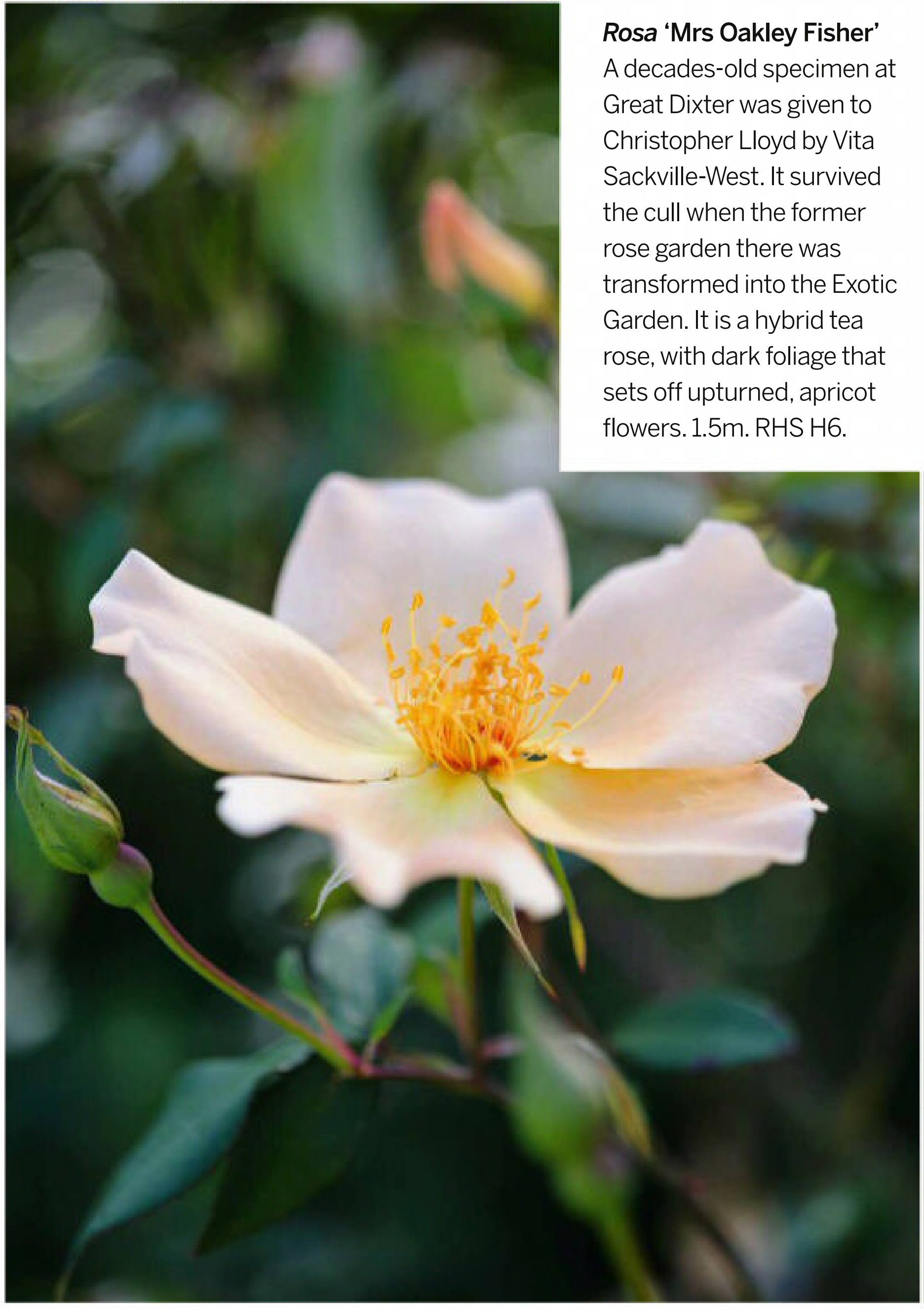
Rosa x _odorata_ 'Mutabilis'
This hard-working China rose, if deadheaded, will flower from spring into late autumn (throughout winter in mild locations). It produces peach-yellow flowers from sharp-pink buds, ageing to a dirty pink. The colours intensify in hot weather. 2.5m+. AGM. RHS H5, USDA 6a-9b.



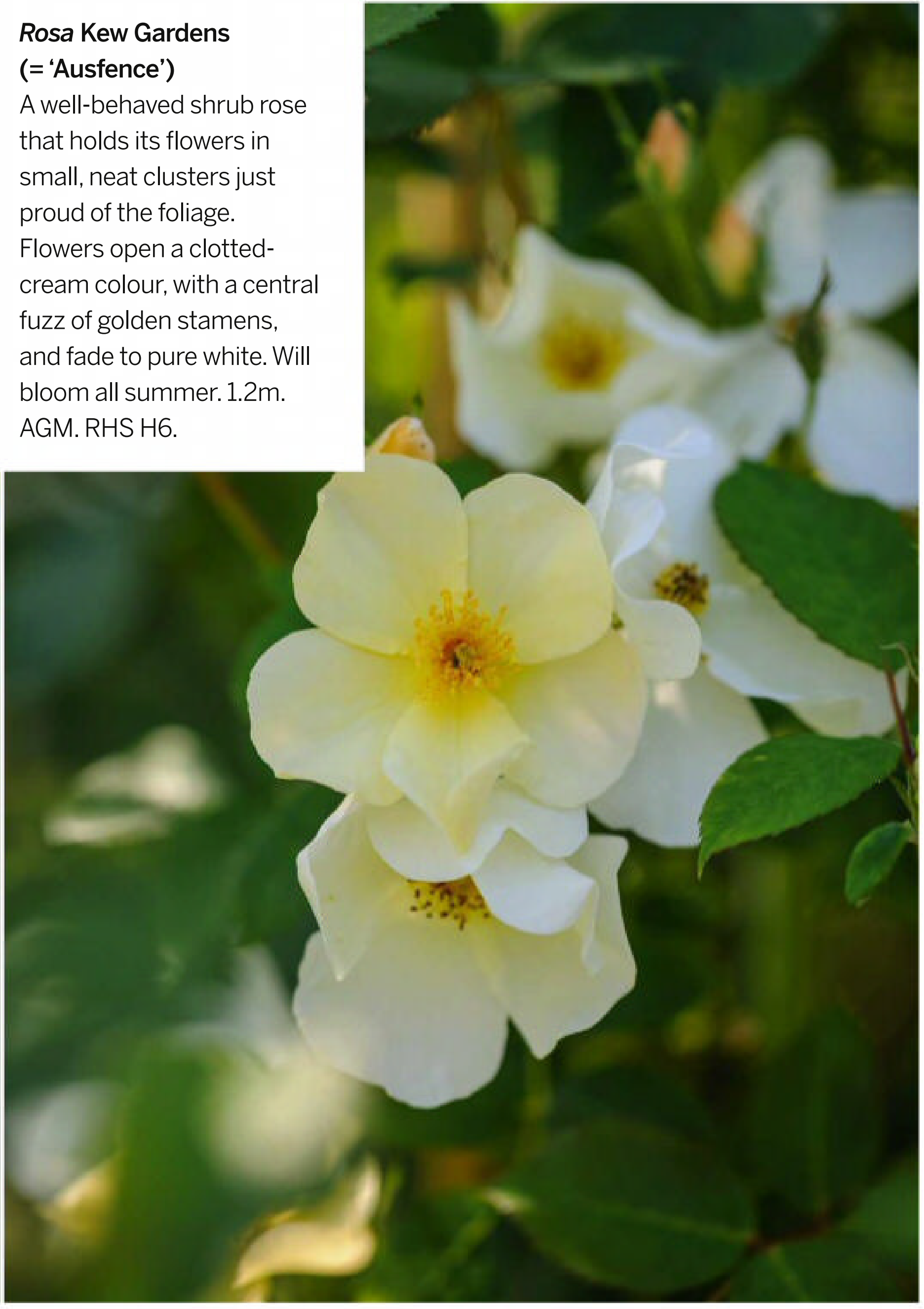
Rosa **'Sally Holmes'**
A large, free-flowering shrub that produces sumptuous panicles of blush-white flowers all summer. Deadheading will speed up repeat flowering and keep the display tidy. Generally trouble free, and with little scent – more a feast for the eyes than the nose. 2m. AGM. RHS H6.



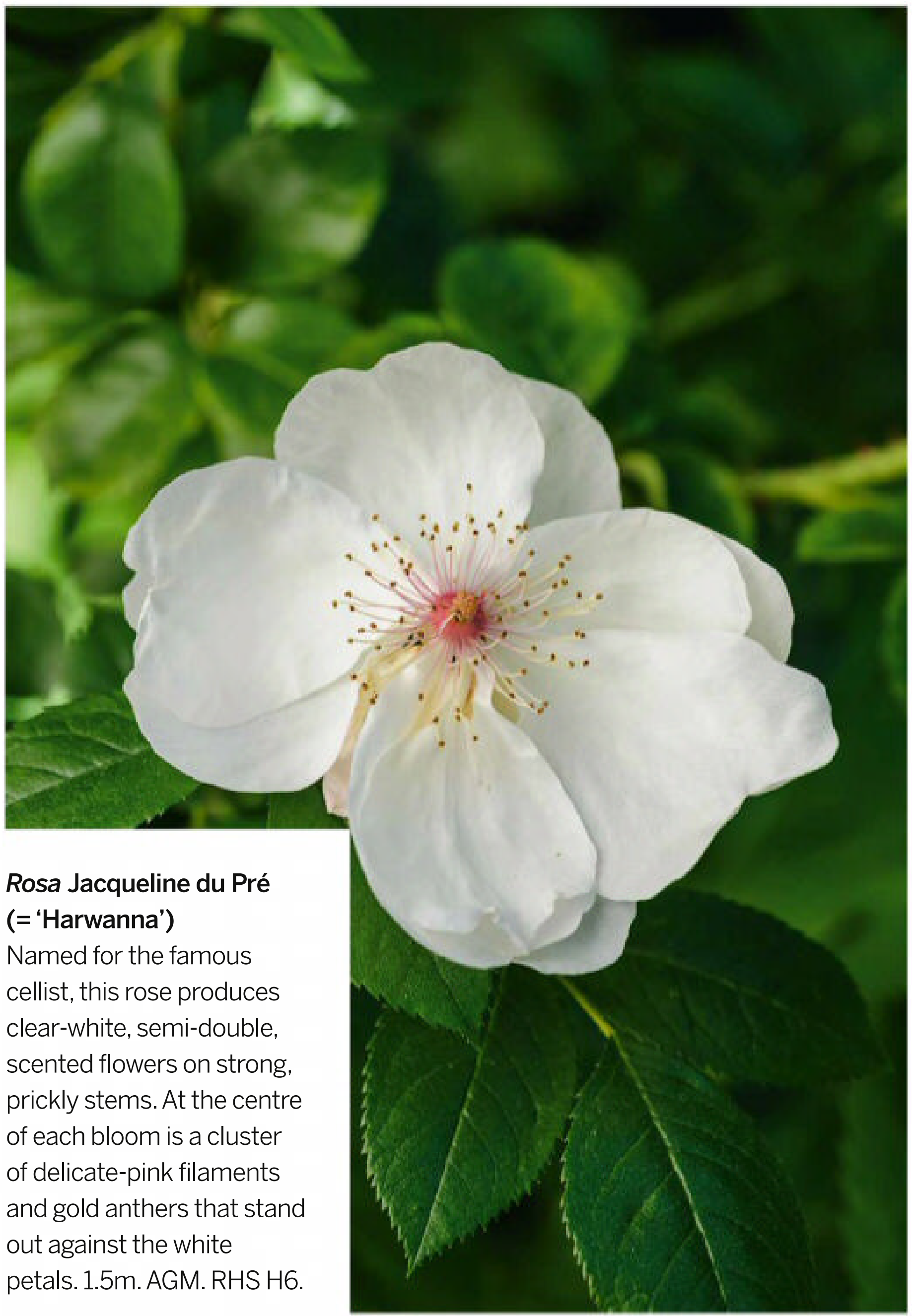
Rosa **'Helen Knight'**
This pretty and vigorous *R. ecae* hybrid rose makes a substantial, prickly shrub with delicate, pinnate foliage. The gleaming, shyly scented, canary-yellow blooms are held in small clusters and are produced along with the new apple-green foliage. 2.5m. RHS H6.



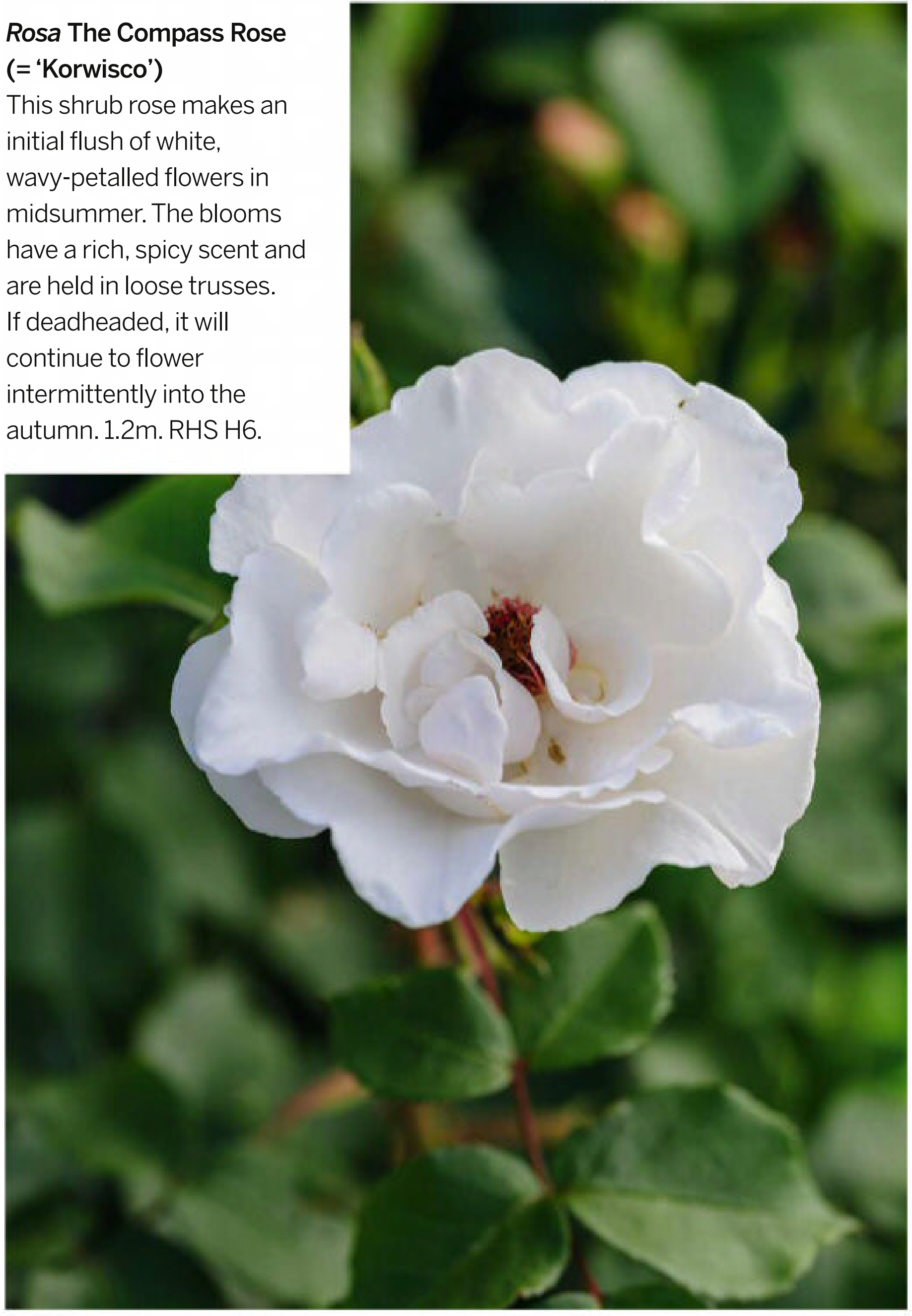
Rosa **'Mrs Oakley Fisher'**
A decades-old specimen at Great Dixter was given to Christopher Lloyd by Vita Sackville-West. It survived the cull when the former rose garden there was transformed into the Exotic Garden. It is a hybrid tea rose, with dark foliage that sets off upturned, apricot flowers. 1.5m. RHS H6.



Rosa **Kew Gardens (= 'Ausfence')**
A well-behaved shrub rose that holds its flowers in small, neat clusters just proud of the foliage. Flowers open a clotted-cream colour, with a central fuzz of golden stamens, and fade to pure white. Will bloom all summer. 1.2m. AGM. RHS H6.



Rosa Jacqueline du Pré (= 'Harwanna')
Named for the famous cellist, this rose produces clear-white, semi-double, scented flowers on strong, prickly stems. At the centre of each bloom is a cluster of delicate-pink filaments and gold anthers that stand out against the white petals. 1.5m. AGM. RHS H6.



Rosa **The Compass Rose (= 'Korwisco')**
This shrub rose makes an initial flush of white, wavy-petalled flowers in midsummer. The blooms have a rich, spicy scent and are held in loose trusses. If deadheaded, it will continue to flower intermittently into the autumn. 1.2m. RHS H6.

MANY THANKS TO MALVERLEYS IN HAMPSHIRE WHERE THESE IMAGES WERE TAKEN.

Cultivation

In the right conditions, roses can be very long-lived plants, and can even become coveted heirlooms, passed from one generation of gardener to the next. When planting a new rose, it is important to remember that it needs a chance to find its feet. Plants will often take a few years to build up a good foundation of roots before they show signs of vigour above ground and begin producing quantities of new wood and flower. Roses are normally purchased in winter, dormant and bareroot, or at any time of the year as a container plant (although an early winter planting is best for all but the most tender types).

It is vital when planting to add compost to the planting hole and mix it properly with the surrounding soil. Make the hole ample enough to sensibly accommodate the roots without having to bend them to position the plant at proper depth. Soil should be firmed around the roots so the plant does not rock or sit too wet. During this formative period, it is important the rose is given space to breath and is not swamped by neighbouring plants.

Once established, the strong, forked rose roots are extremely competitive against those of other plants. At Malverleys, a *R.* 'Francis E Lester' trained against the side of a barn makes an exceptionally good living among the fiercely hungry roots of clipped box and *R.* 'Céleste' is able to thrive under mature apple trees in conditions where other shrubs might pale.

It is much nicer to grow roses in a mixed border, rather than corralled into a bed with their own kind where diseases can spread like wildfire. Roses are often quite shapeless plants, and allowing them the support from a surrounding sea of herbaceous plants is much kinder. Most of the growth is concentrated on the upper part of the plant, leaving bare legs towards the base, but this can be disguised by planting roses with perennials, such as geraniums or phlox. Rose roots tend to descend quickly and deeply and are not particularly spreading, making them ideal bedfellows for shallow-rooting perennials.

Where to buy and see

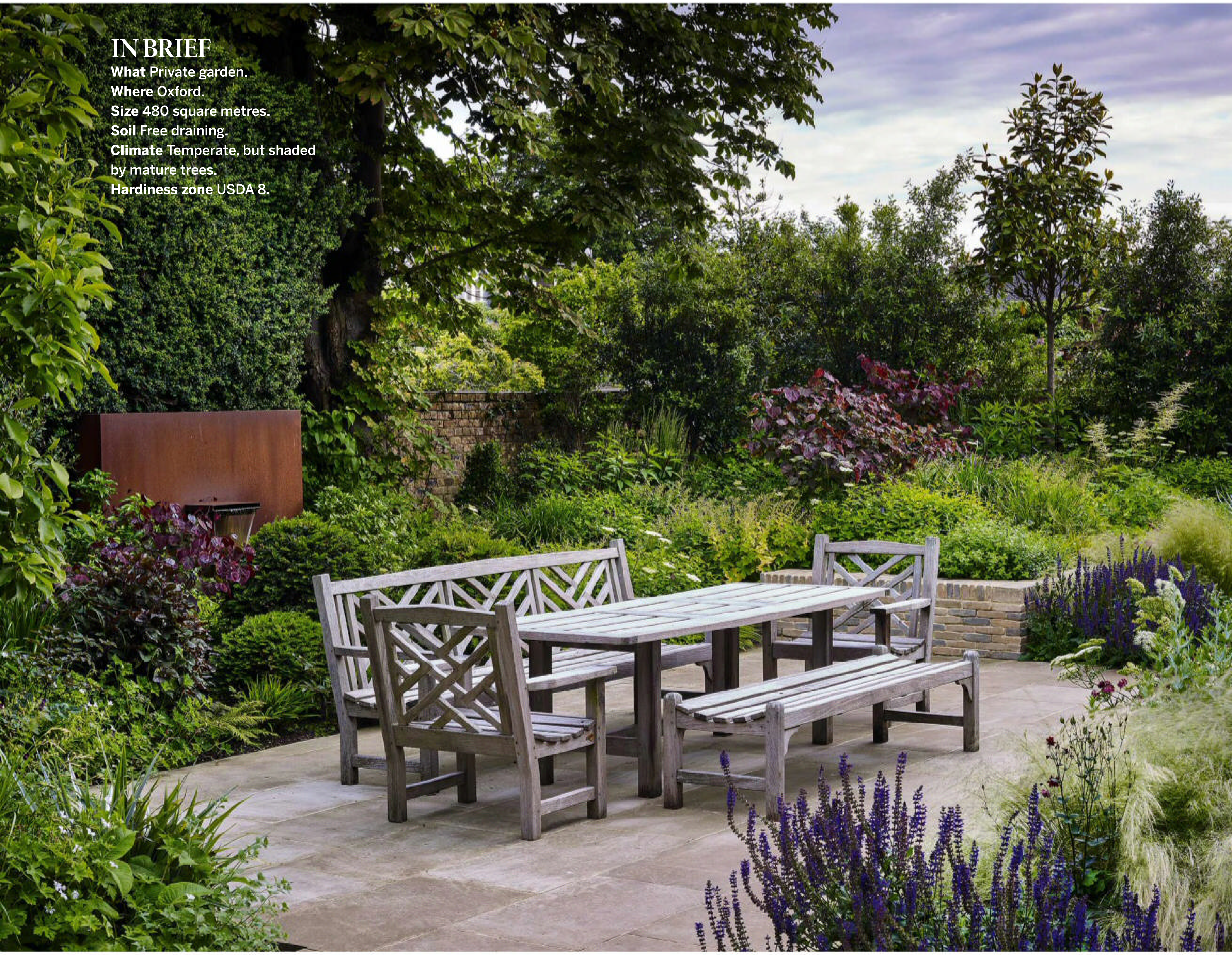
- **David Austin Roses**
  Bowling Green
  Lane, Albrighton,
  Shropshire WV7 3HB.
  Tel 0800 111 4699,
  davidaustinroses.co.uk
- **Peter Beales Roses**
  London Road,
  Attleborough, Norwich,
  Norfolk NR17 1AY.
  Tel 01953 454707,
  classicroses.co.uk
- **Thompson & Morgan**
  Poplar Lane, Ipswich,
  Suffolk IP8 3BU.
  Tel 0333 400 0033,
  thompson-morgan.com
- **Dower House Garden**
  Morville Hall,
  nr Bridgnorth,
  Shropshire WV16 5NB.
  Tel 01746 714407,
  nationaltrust.org.uk
  Opening for NGS on 13 June.
- **Iford Manor**
  nr Bradford on Avon,
  Wiltshire BA15 2BA.
  Tel 01225 863146,
  ifordmanor.co.uk
- **Malverleys Gardens**
  East End,
  Hampshire RG20 0AA.
  malverleys.co.uk
  Open by on selected dates
  or by appointment for groups
  only. See website for details
- **Polesden Lacey**
  Great Bookham,
  nr Dorking,
  Surrey RH5 6BD.
  Tel 01372 452048,
  nationaltrust.org.uk
- **Sissinghurst Castle Garden**
  Biddenden Road,
  nr Cranbrook,
  Kent TN17 2AB.
  Tel 01580710700,
  nationaltrust.org.uk

- Don't miss the *Gardens Illustrated* Masterclass on How to Use Old Roses in a Modern Garden on 23 June at 6pm. Tickets cost £15. For more information visit gardensillustrated/masterclass

In a twist on the traditional English cottage garden, Katie Guillebaud's design for a plot in a voguish Oxford neighbourhood combines naturalistic planting with the cosmopolitan feel of the urban village in a thoroughly modern marriage

Pretty cool

WORDS JODIE JONES PHOTOGRAPHS JASON INGRAM

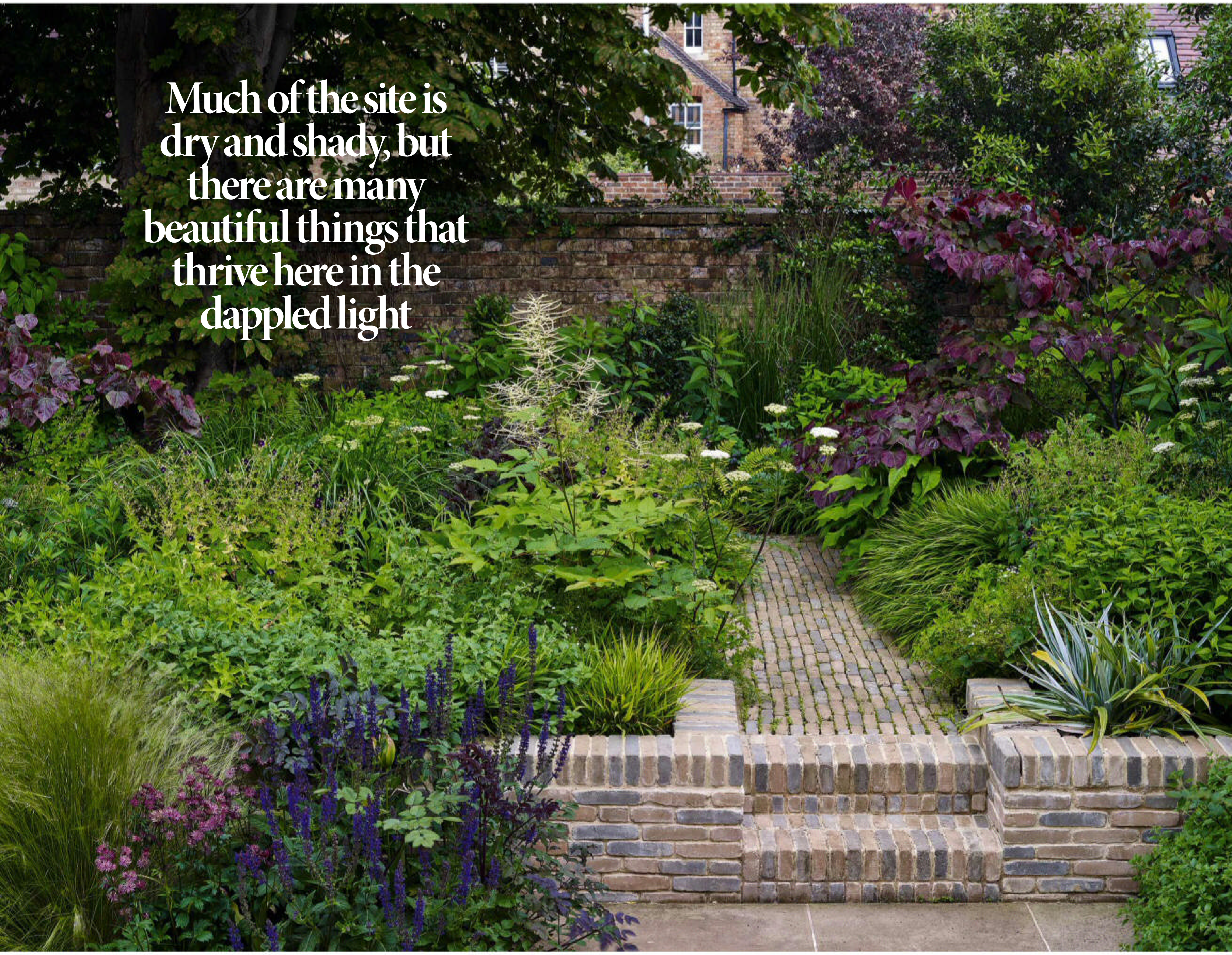


IN BRIEF

What Private garden.
Where Oxford.
Size 480 square metres.
Soil Free draining.
Climate Temperate, but shaded by mature trees.
Hardiness zone USDA 8.

Below left A relatively small space has been made to feel much bigger with fulsome planting of varying heights. The mix of textures from paving, to brick to the Corten steel water feature add a dynamism to the garden too.

Below The deep beds are crammed with a complex tapestry of perennial interest, with an emphasis on foliage that ranges from the fresh, grassy growth of *Hakonechloa macra* to the deep-plum leaves of *Cercis canadensis* 'Forest Pansy'.



Much of the site is dry and shady, but there are many beautiful things that thrive here in the dappled light

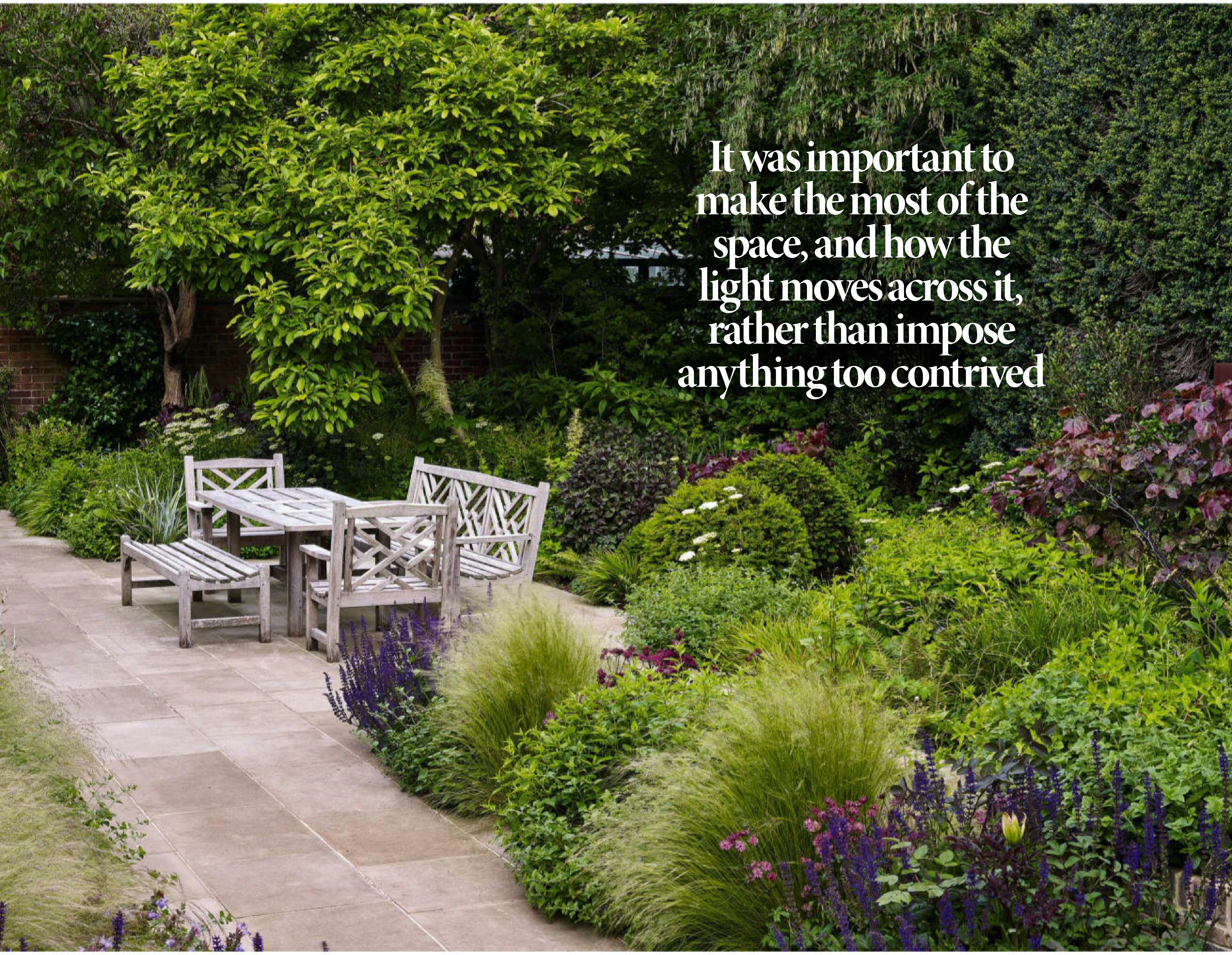
Below The spacious dining terrace is in the sunniest part of the garden, shielded from overlooking windows by a stand of trees that includes a large magnolia. Ornamental grasses and the deep-amethyst flower spikes of *Salvia* x *sylvestris* 'Mainacht' soften surrounding beds anchored with plump balls of yew.

Building work is often the catalyst for a garden redesign, but when Katie Guillebaud was first called to north Oxford in 2014 it was to help her clients meet planning requirements for alterations to their house. "The area has a lovely urban-village vibe, and their timber-clad house fitted right into it. But the house was also set in a blank canvas – the front was paved over with black concrete setts and the back was a rectangle of grass, albeit with a few nice trees. My brief was to make it pretty."

Katie is more used to working on large country gardens, where her exquisite designs have a certain Arts and Crafts spirit rendered in an expansive New Perennial palette of plants. "Obviously space was an issue here, but I enjoyed the discipline of working on a smaller scale to create a similar effect," she says.

"My style is contemporary with an emphasis on naturalistic planting, which suited this site where the building is part cute cottage and part cool New England beach house. But it was also important to make the most of the space, and how the light moves across it, rather than impose anything too contrived."

First to go was the lawn, which had in any case always struggled in the shade of a mature horse chestnut. "In its place I put a large terrace of sawn York stone, which worked ▷



It was important to make the most of the space, and how the light moves across it, rather than impose anything too contrived

6 key plants

1 *Salvia x sylvestris* 'Mainacht' Like all salvias, this compact form, with its dark-green foliage and dense racemes of violet flowers, is happy in freely draining soil, but tolerates a degree more shade than most of its sun-loving family. Deadhead regularly for flowers from late spring to summer's end. 75cm. AGM*. RHS H7, USDA 4a-8b†.

2 *Stipa tenuissima* Translucent and airy, this dainty ornamental grass sways in the slightest breeze and complements a huge range of herbaceous perennials. When caught in slanting sunlight, the feathery seedheads glow like spun silver. 60cm. AGM. RHS H4, USDA 7a-10b.

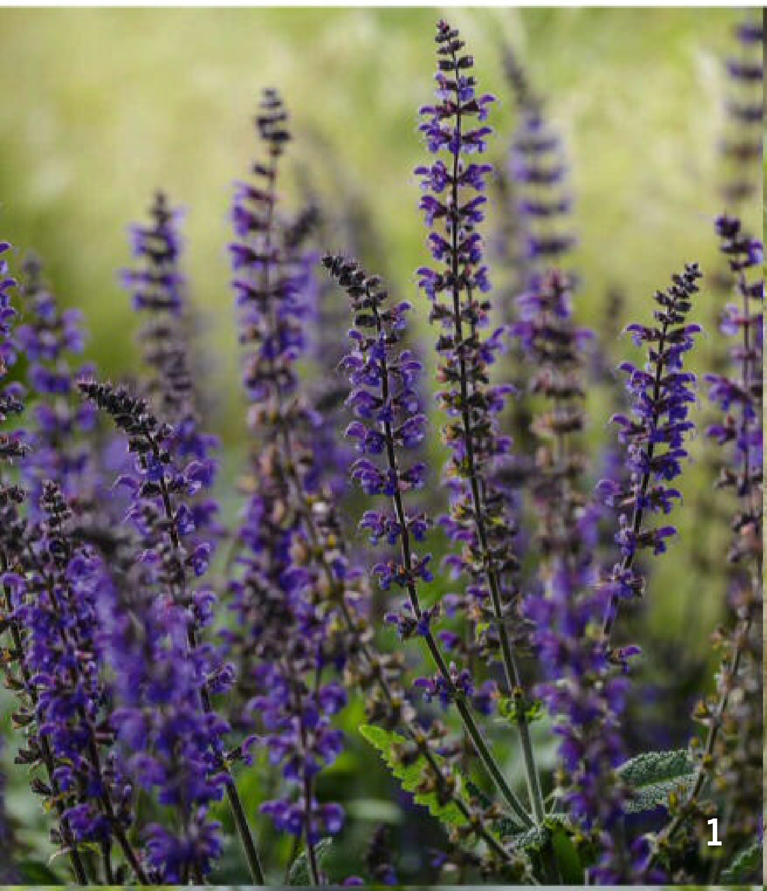
3 *Astrantia* 'Ruby Star' A particularly rich ruby-red cultivar that holds its colour well in dappled shade. Although it prefers a rich soil, it will tolerate drier conditions and flowers from late spring right through until the autumn. 60cm. RHS H7.

4 *Cenolophium denudatum* In full sun or partial shade, this glamorous umbel has fern-like foliage and masses of white flowerheads that are a magnet for bees, butterflies and other beneficial insects from July to October. 1m. AGM. RHS H6.

5 *Geranium phaeum* 'Raven' Covered in inky, deep-purple flowers in May and June, this hardy geranium prefers a well-drained spot and will happily tolerate a fair degree of shade. The fresh, green foliage forms useful groundcover. 75cm. RHS H7.

6 *Hakonechloa macra* A deciduous, perennial grass that looks wonderful in mass plantings. The bright-green leaves develop russet-red tints in autumn then dry to an attractive tawny-brown and continue to look good throughout the winter. 50cm. AGM. RHS H7, USDA 5a-9b.

*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available..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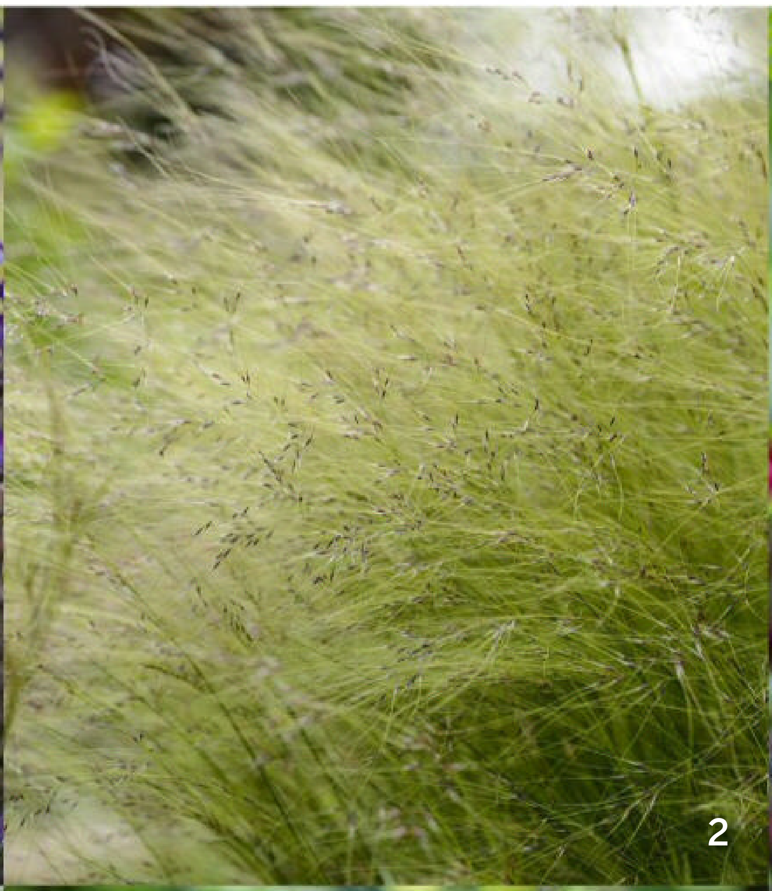
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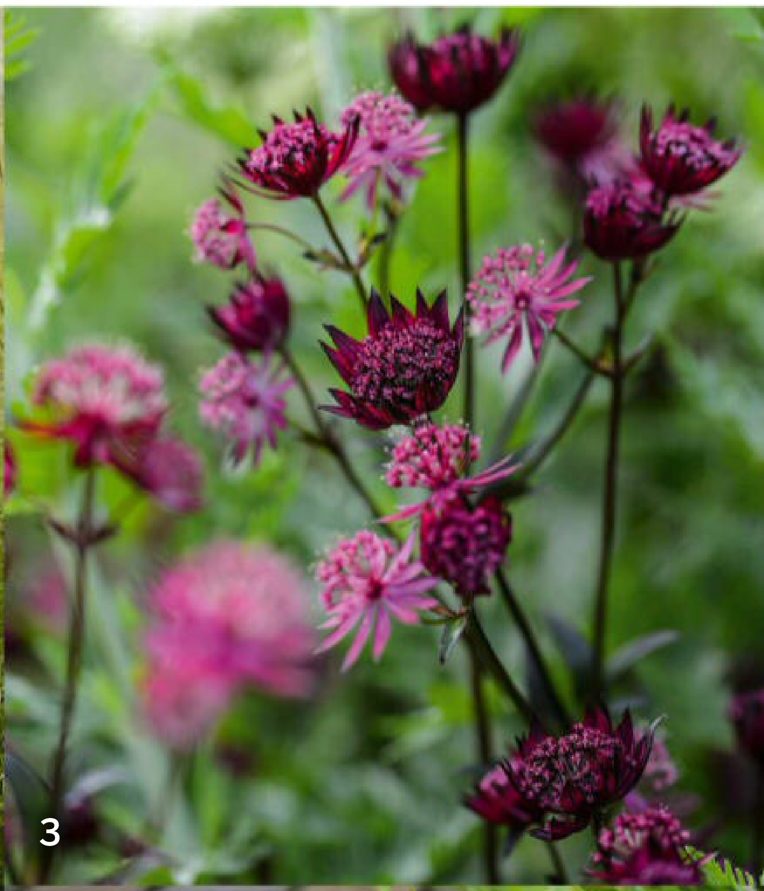
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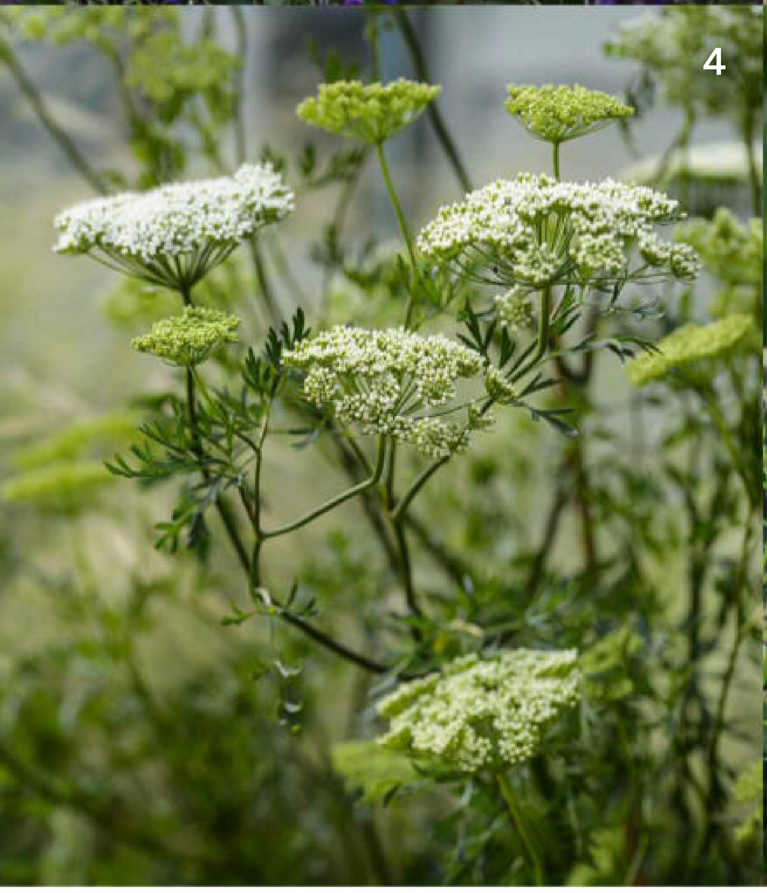
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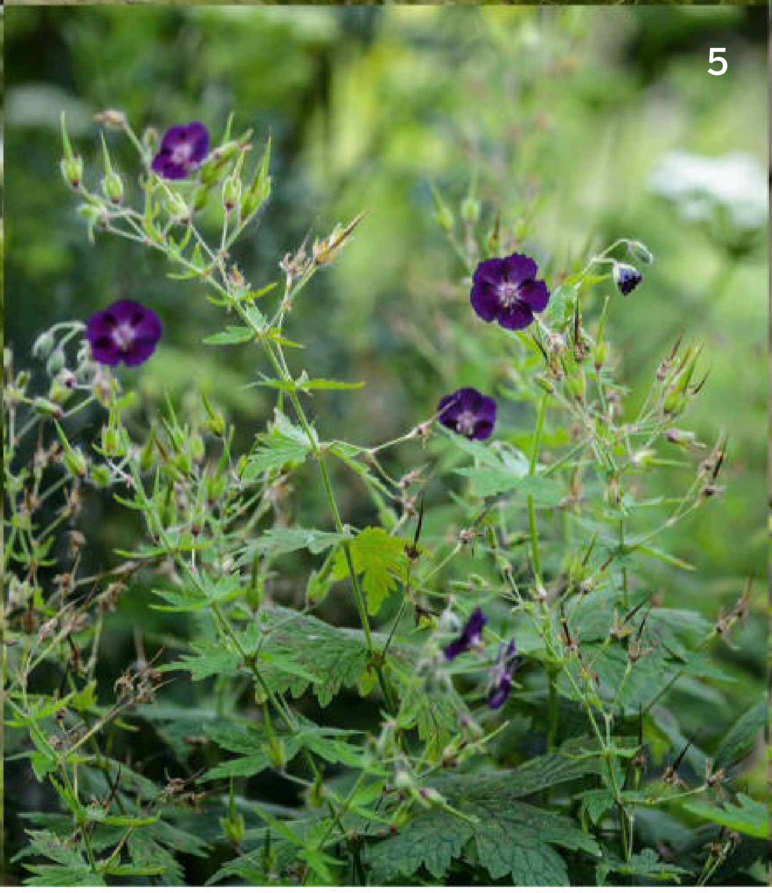
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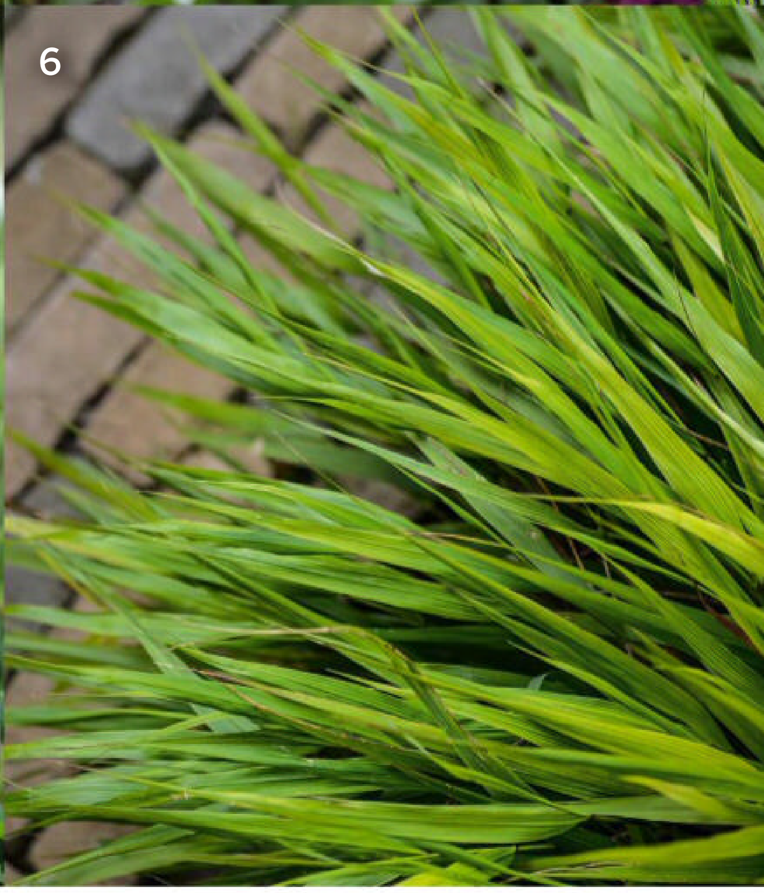
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▷ stylistically with the glass balustrading of the new basement extension and gave plenty of entertaining space in the sunniest part of the garden. There is a slight slope in the garden, which I formalised with a low retaining wall of silvery Vande Moortel bricks that I also used for paths through the flowerbeds. And then I just went for it with the plants."

Against the glass balustrades, in the sunniest beds, Katie planted an airy, transparent mix of *Stipa tenuissima*, *Calamintha nepeta* 'Blue Cloud' and *Astrantia* 'Ruby Star', while the rest of the garden is filled with bold swathes from a more muted palette. *Helleborus* x *hybridus* 'Blue Metallic Lady', *Scutellaria incana*, 'Blue Barlow' aquilegias and a selection of ferns and grasses run through the beds. The dark foliage of *Ageratina altissima* 'Chocolate' is brightened with tiny white flowers from summer right through to November, and there are also white foxgloves, *Cenolophium denudatum* and persicaria to stop it feeling too sombre. "It is dry and shady, but there are so many beautiful things that thrive here in the dappled light.

"I piled in spring bulbs for early interest, but my passion is for late-summer and autumn perennials so the effect builds through the year. There are lots of grasses – *Hakonechloa macra*, *Calamagrostis brachytricha*, *Carex muskingumensis*, *Calamagrostis* x *acutiflora* 'Karl Foerster' – that look great all winter." Within this exuberant expanse of colour and texture, balls of clipped yew provide anchoring, year-round heft that stops it all becoming too flouncy.

Below The sunny border, which runs alongside the glass balustrading for the basement extension, holds a soft mix of planting that includes *Stipa tenuissima*, *Astrantia* 'Ruby Star' and *Geranium sanguineum* 'Album' offering a long season of interest without blocking out light to the basement.

> I piled in spring bulbs for early interest, but my passion is for late-summer and autumn perennials so the effect builds through the year

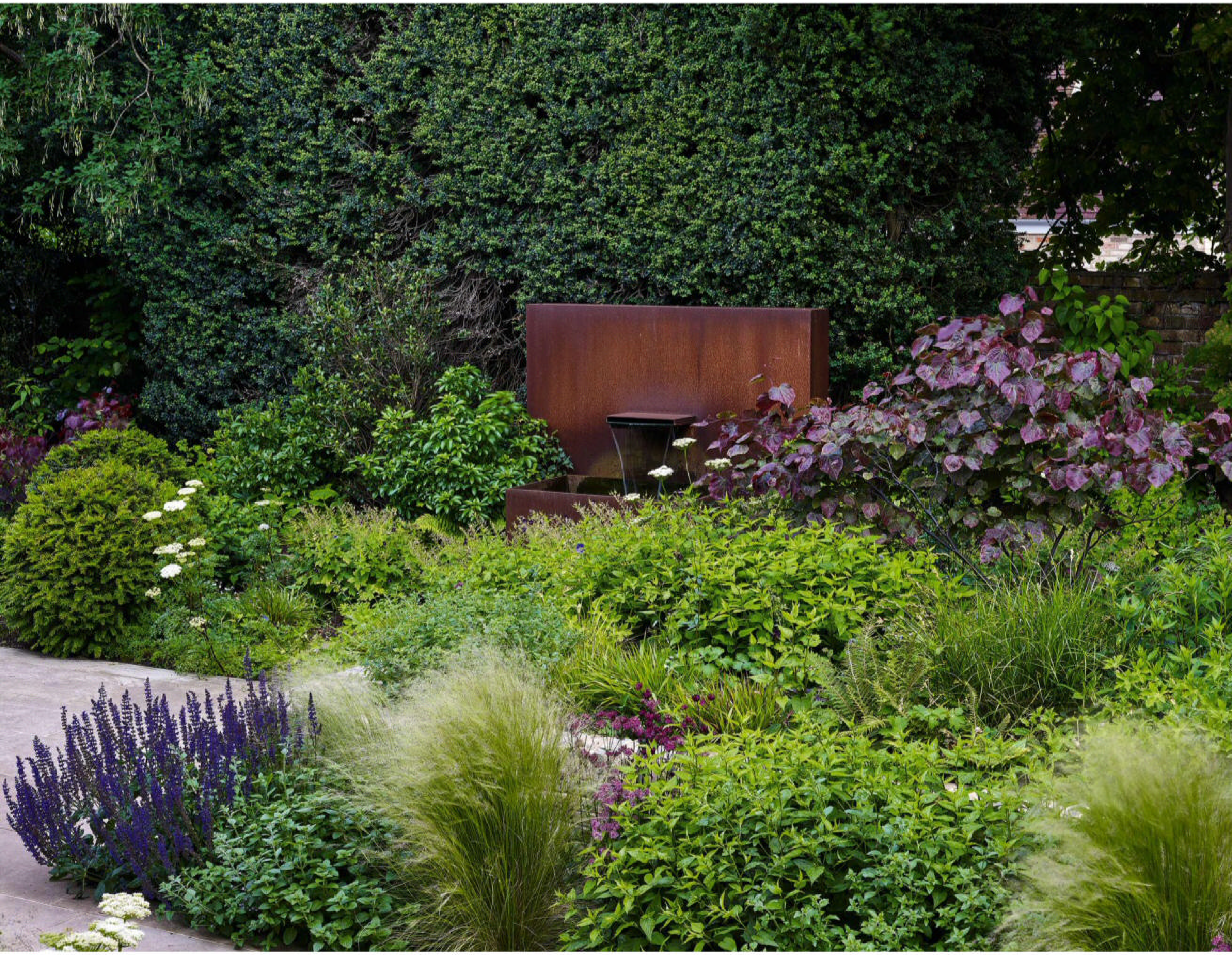
Katie has intentionally repeated her plant palette across the whole back garden, most notable in the splashes of deep purple from *Cercis canadensis* 'Forest Pansy'. Pollarded every few years to keep it shrubby in habit, this richly coloured cercis echoes the rusty finish of a contemporary Corten steel water feature centred on the rear boundary.

As the garden is overlooked by neighbouring houses, Katie brought some semi-mature trees to increase the sense of privacy. A strawberry tree, *Arbutus unedo*, three multi-stemmed *Quercus ilex* and a standard *Magnolia grandiflora* now form a rather deluxe copse down one side of the garden. The terrace is screened by a well-shaped *Betula ermanii* and a fine specimen *Malus* x *robusta* 'Red Sentinel' brightens the view from the house with a sequence of interest that starts with blossom in early spring and goes on until the last of the red autumn crab apples are eaten by birds.

Looking out over a sea of plants animated by butterflies, bees and a gentle breeze, there is no question that Katie has given her clients the pretty garden they asked for, but she has done it with an intelligent edge which, like the north Oxford neighbourhood in which it is located, keeps it firmly on the right side of cool. ■

USEFUL INFORMATION

Find out more about Katie's work at **kggardendesign.co.uk**



Below The contemporary water feature makes an arresting focal point in this plant-heavy garden, surrounded by green foliage dotted with the lacy, white flowers of *Cenolophium denudatum*. The sound of falling water adds to the feeling of calm and serenity that pervades this wonderful space.

HORTICULTURAL WHO’S WHO

KEVIN HUGHES

The plantsman and ecologist on his fondness for trilliums, his unconventional views on conservation and his quest to make a haven for all things wild at Cally Gardens nursery

WORDS JOHN HOYLAND PORTRAIT CHARLIE HOPKINSON

Kevin Hughes can’t remember a time when he was not fascinated by the natural world. Born in Scotland, his family regularly moved house, including a spell in Malta, and as a child he became intrigued by the range of plants and animals in differing habitats. The enchantment kindled in a young boy has continued throughout his life.

“I think I must have been an odd child: my heroes were David Bellamy and David Attenborough. When I was 11, I read *Silent Spring* and was deeply affected by it.” Rachel Carson’s book appeared in the early 1960s and its overarching theme is the detrimental effect humans often have on the natural world. Strong stuff for an 11-year-old. “I became very upset at the damage we were doing to the planet,” he remembers. “Even as a teenager I saw that wildlife gardens could help redress the balance.”

EVEN AS A TEENAGER I SAW THAT WILDLIFE GARDENS COULD HELP REDRESS THE DAMAGE WE WERE DOING TO THE PLANET

Kevin’s early career drew him into conservation work and included a major study of a threatened species of bird, the Dartford warbler. But he was becoming disillusioned with the world of conservation. “A lot of conservation ignores the fact that there is no ‘pure’ native nature. We are fortunate in Britain that our climate means we can grow a huge range of plants, which provides a phenomenal opportunity to create habitats. If a landscape looks like heathland, and has the essential qualities of heathland, it is beneficial to animals, even if exotic plants are present. It is about habitat not plants.”

This controversial view was not shared by all conservationists. For Kevin, though, the realisation marked an important moment and he saw that gardening could support and extend complex and dynamic ecologies. “It was very exciting for me to see that gardening can be a tremendous aid to conservation. I felt I could do more good for the planet as a gardener than as a conservationist.”

His first gardening job involved the development of a 15-acre woodland garden that had been smothered by rhododendrons. In the process of bringing the garden back to life, Kevin started to collect woodland plants, particularly trilliums. “I love trilliums. Everything about them is sublime: they have a wonderful symmetry and there is a primeval look to them that appeals to me.”

Developing the woodland garden brought Kevin into contact with inspirational nurserymen such as Will Ingwersen, Jim Archibald and, in particular, Peter Chappell. The famous woodland garden and plant nursery at Spinners in Hampshire had been created by Peter Chappell and was a favourite with knowledgeable gardeners. Kevin eventually joined Chappell as nursery manager and partner, building up the collections of trilliums, magnolias and many rare trees and shrubs.

The urge to have his own nursery pulled Kevin to rent a site near Salisbury. Here he expanded his collections to include plants that would thrive on the chalk soil of the nursery. “Of course, everything was pesticide-free and the plants I grew were all good for wildlife so there were very few double flowers.”

Three years ago, friends told him that the famous Cally Gardens nursery was for sale. Cally Gardens, set within a walled garden in Dumfries and Galloway, had been established by the plant collector Michael Wickenden, who died in 2016. “I went to look at the place with no intention of making an offer on it. On the way I made a detour to watch humpback whales; driving there I saw a pair of golden eagles and when I arrived red kites were circling the garden. Everything seemed to be working to make the place appealing.”

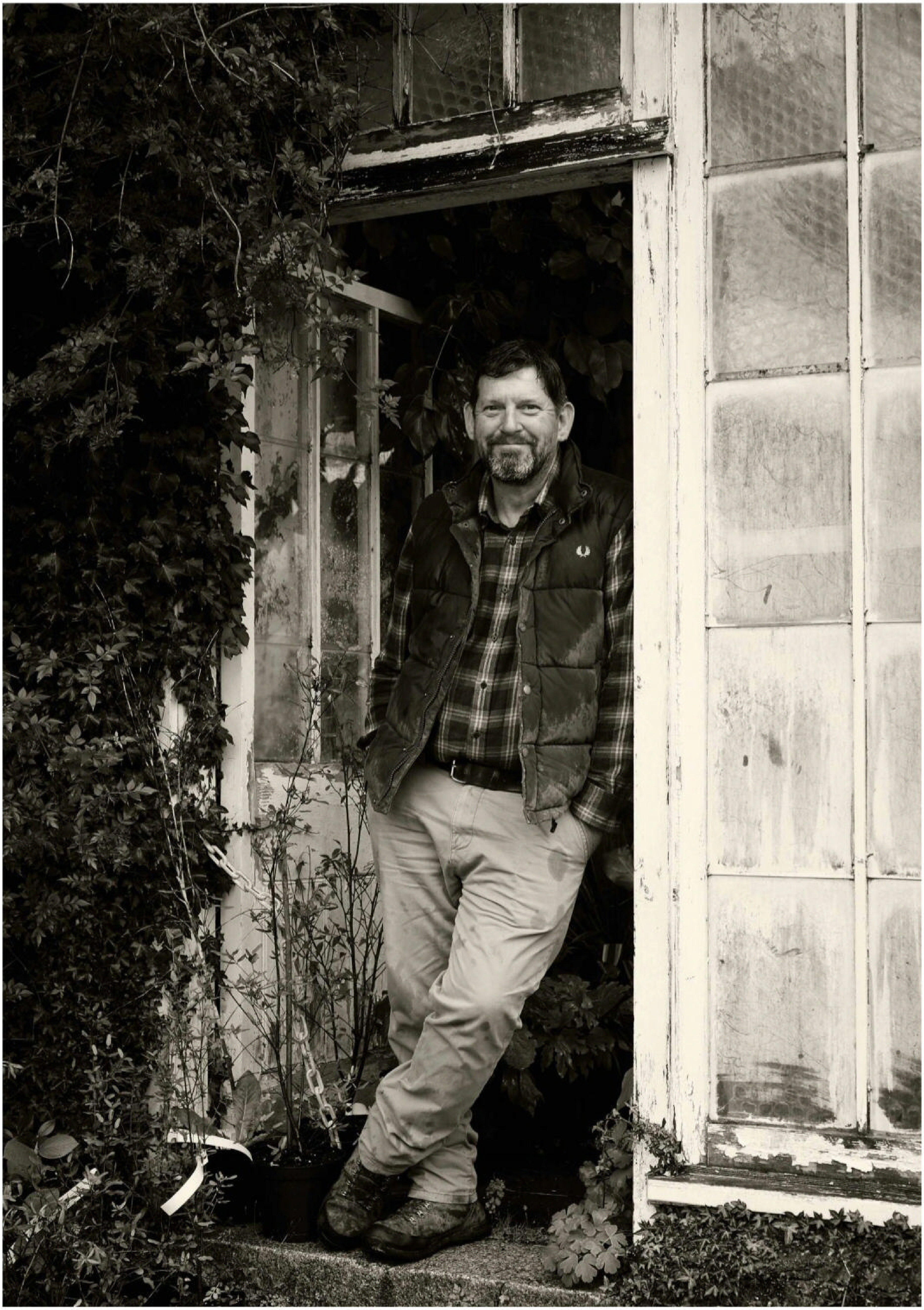
What persuaded Kevin to buy the site was the plant collection. “Michael had been responsible for extending the range of plants in Britain and here was one of the country’s premier collections of herbaceous plants. I instantly felt this was the basis of an incredible wildlife garden.”

Kevin made a bid, which was accepted. By the time he acquired it, the garden was run down and the greenhouses dilapidated. Now, thanks to hard work and the absence of pesticides and herbicides, the garden is alive with birdsong and buzzing with insects. In the borders, common lizards are breeding. Kevin talks about animal life with as much energy, enthusiasm and authority as he does about plants: “It is not enough to just attract wildlife into the garden. The important thing is to provide habitats in which wildlife can thrive and breed.”

As Cally Gardens develops, Kevin is keen to emphasise the ecological aspects of the garden and not to present a neatly manicured space. “From a wildlife point of view the worst gardens are the over-tidy ones.” The project demands a lot of hard work for little financial gain. “This place will be a synthesis of garden and nature conservation – something I have dreamed of for a very long time. I will be broke for the rest of my life but so, so happy.” ■

USEFUL INFORMATION

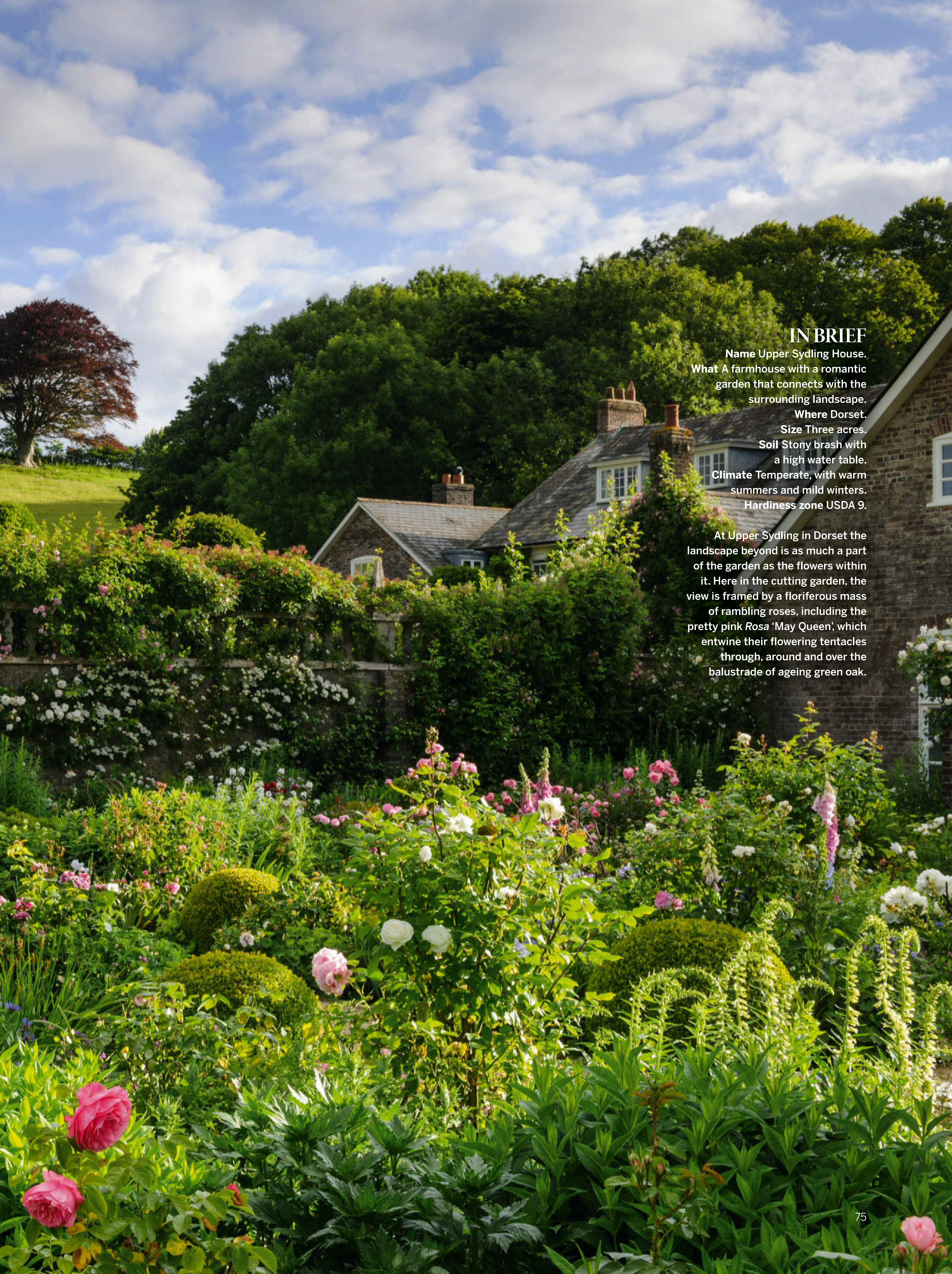
Cally Gardens, Gatehouse of Fleet, Castle Douglas, Dumfries and Galloway DG7 2DJ. Tel 01557 815228, callygardens.co.uk



Stuff of dreams

Cradled in a dip in ancient chalk downland and at one with its surrounds, this fluid Dorset garden is a sumptuous blend of romance and scent

WORDS TROY SCOTT SMITH PHOTOGRAPHS JASON INGRAM



IN BRIEF

Name Upper Sydling House.
What A farmhouse with a romantic garden that connects with the surrounding landscape.
Where Dorset.
Size Three acres.
Soil Stony brash with a high water table.
Climate Temperate, with warm summers and mild winters.
Hardiness zone USDA 9.

At Upper Sydling in Dorset the landscape beyond is as much a part of the garden as the flowers within it. Here in the cutting garden, the view is framed by a floriferous mass of rambling roses, including the pretty pink *Rosa* 'May Queen', which entwine their flowering tentacles through, around and over the balustrade of ageing green oak.

Nestled in a fold of hills in deepest, rural Dorset is the picture-postcard village of Up Sydling, where wisteria-clad, flint-and-thatch cottages straddle crystal-clear, fast-flowing chalk streams. It is here, along a lane edged with high earth banks, that you eventually reach a cobbled ford, whose joyful margins burst with yellow flag iris, beyond which lies the garden of Susanne and Alastair Cooper. When the Coopers arrived here in 2005, they had no links with Dorset, but were looking for somewhere with multiple habitats where Alastair could farm organically. A passionate conservationist, Alastair immediately began to convert the farm to organic status. It is testament to his vision and hard work that everything looks organised, productive and healthy.

The farmhouse Upper Sydling sits in a valley surrounded by curvaceous hills; the light here seems to have a verdant luminosity, where lines are lengthened, and detail exaggerated. The landscape is everything and all views reach out towards it. Layered hedges along field boundaries, copses tucked into creases and veteran trees standing isolated link this ancient landscape back to the house and garden.

Susanne has always been fond of flowers, particularly peonies. “I’m mad about them, even though the blooms are so short-lived,” she says. A garden style of loosely interconnecting rooms (but more relaxed than, say, Sissinghurst) provides her with the intimacy and shelter to indulge her passions.

The garden was not always like this, however; the current Rill Garden was originally an indoor swimming pool, the walled garden the site of lambing sheds, and outbuildings for food processing occupied a concrete yard to the side of the house. The Coopers initially worked with designer Simon Johnson on a framework for the garden. The walled Cutting Garden was the first thing they built. Cruciform in layout, at its centre is a dipping pool and fountain with four clipped hornbeams. Very much the beating heart of the garden, the Cutting Garden provides the flowers for the creative workshops that Susanne hopes to resume this summer. A way of sharing the garden with like-minded people, these days provide the chance for participants to see the garden and learn new skills.

Although this sufficed in the early years, a visit to Hanham Court, the then home of garden designers Isabel and Julian Bannerman, piqued Susanne’s interest in gardening further and ▷

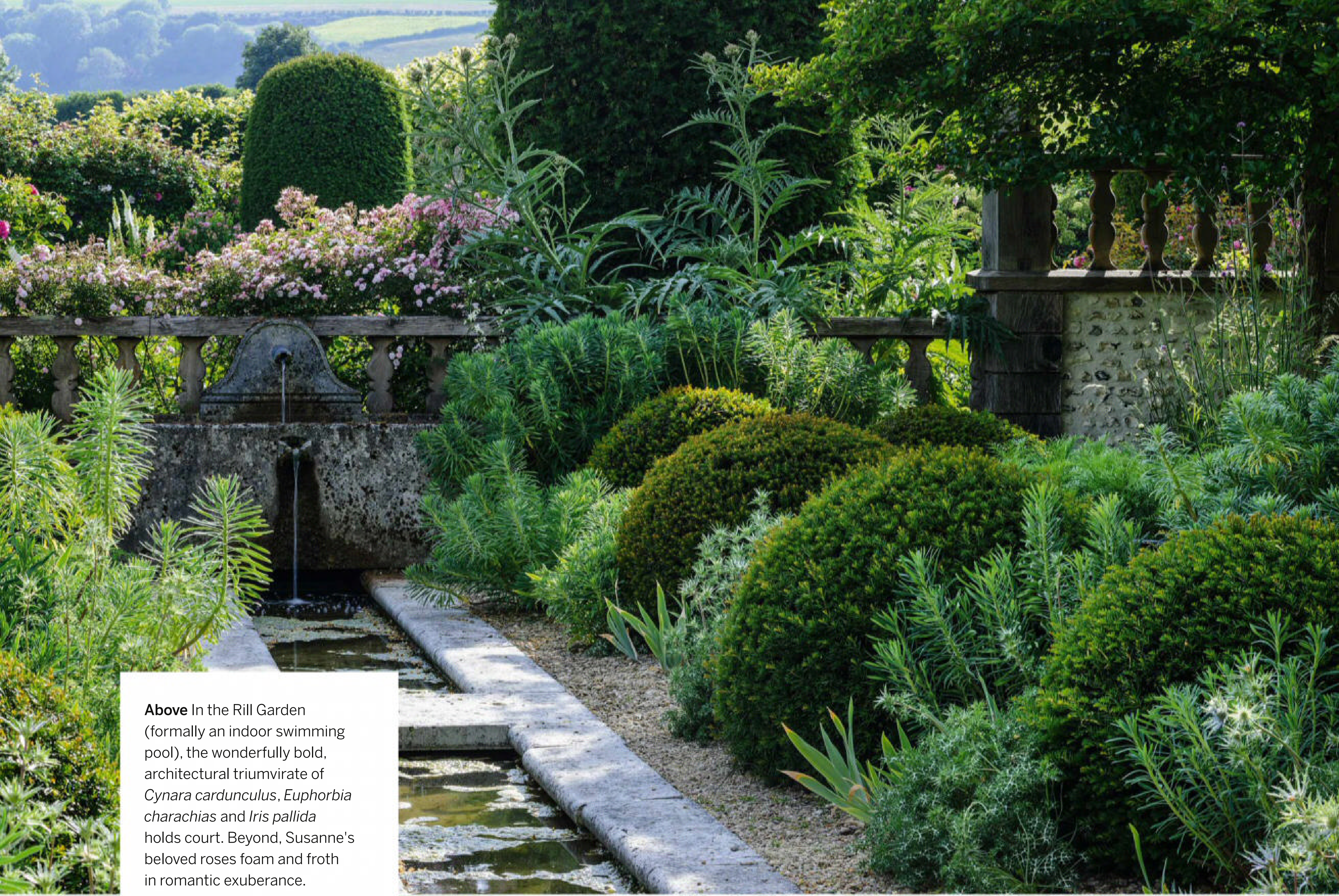
To continue turn to page 81

Above A series of oversized, clipped yews march out from the south-facing terrace and stand guard over the rose garden. Their outline is echoed in the trees beyond, helping to anchor the garden within its setting.

Right top Cutting flowers and organic produce for the kitchen sit happily together in an attractive walled garden that extends in an easterly aspect from the rose garden. At the far end, a glasshouse provides warmth for bringing on early crops.

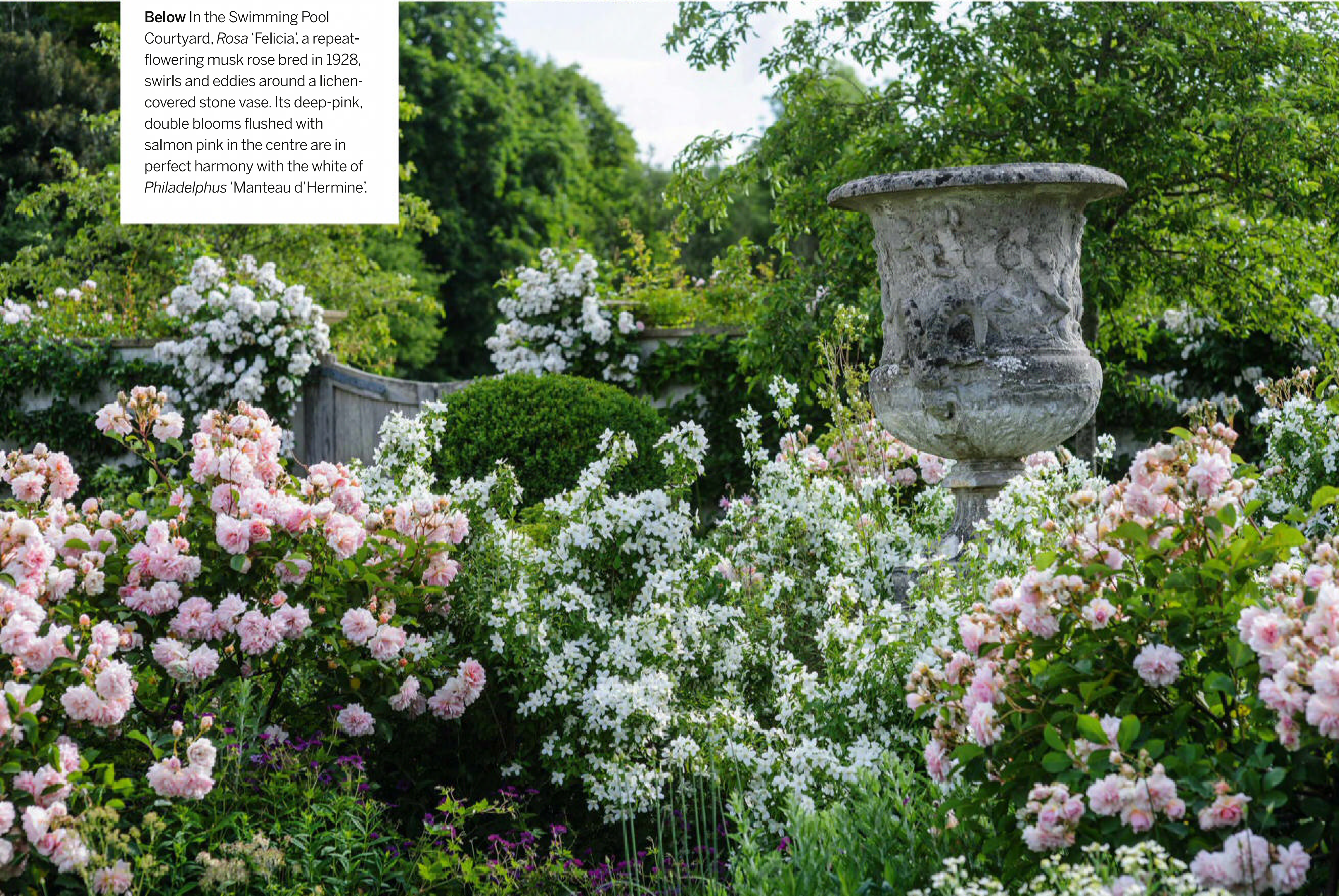
Right Recurring clipped shapes provide the required solidity and a counterpoint to the otherwise organised jumble of roses and perennials in the cutting garden. Generosity is key, with huge mounds of *Rosa* ‘Ispahan’, rivers of *Chamaenerion angustifolium* ‘Album’ and minarets of *Digitalis purpurea* f. *albiflora*.

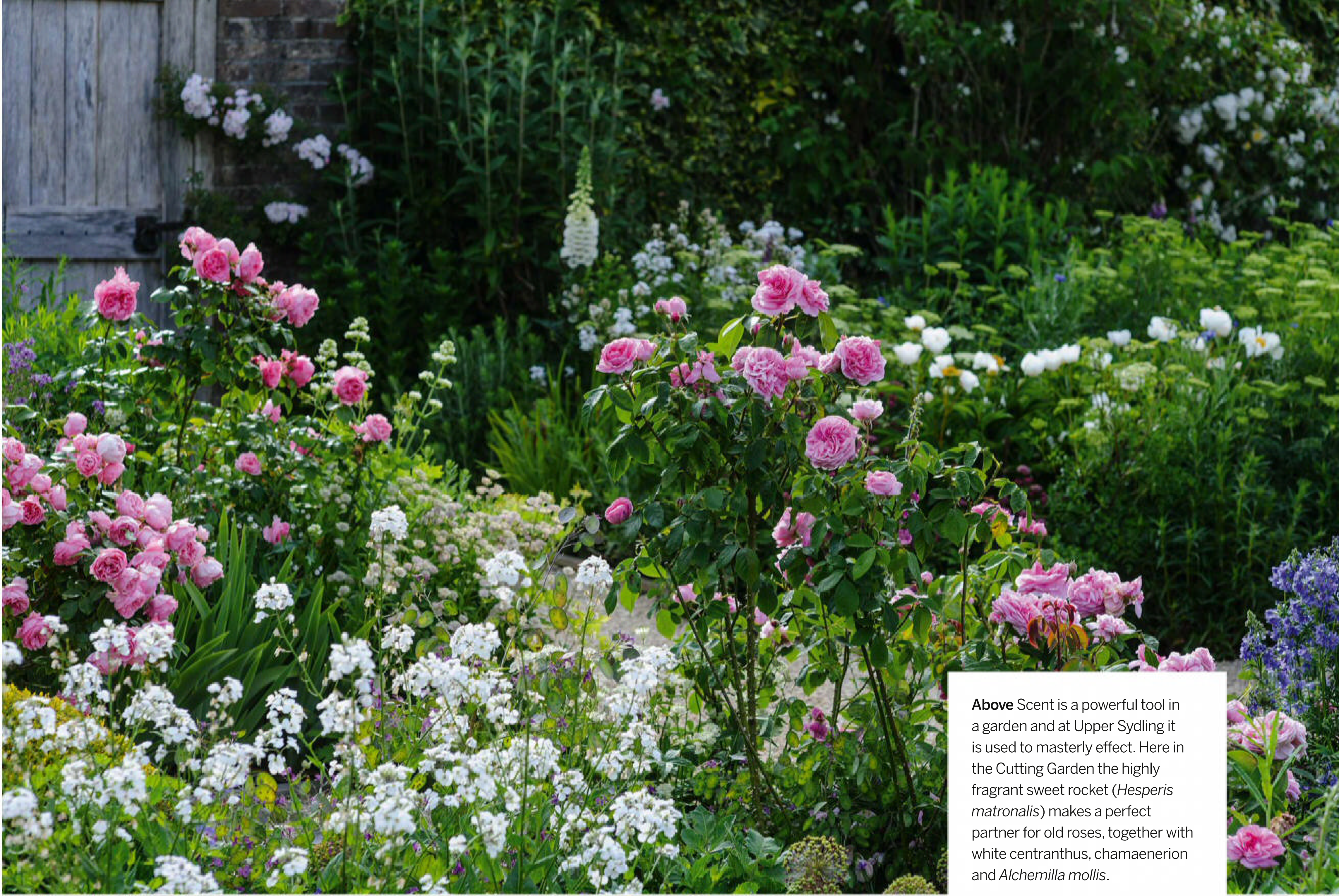
Spilling from every nook and cranny, sometimes alone, sometimes in a huddle, hundreds of plants explode into bloom through June and July

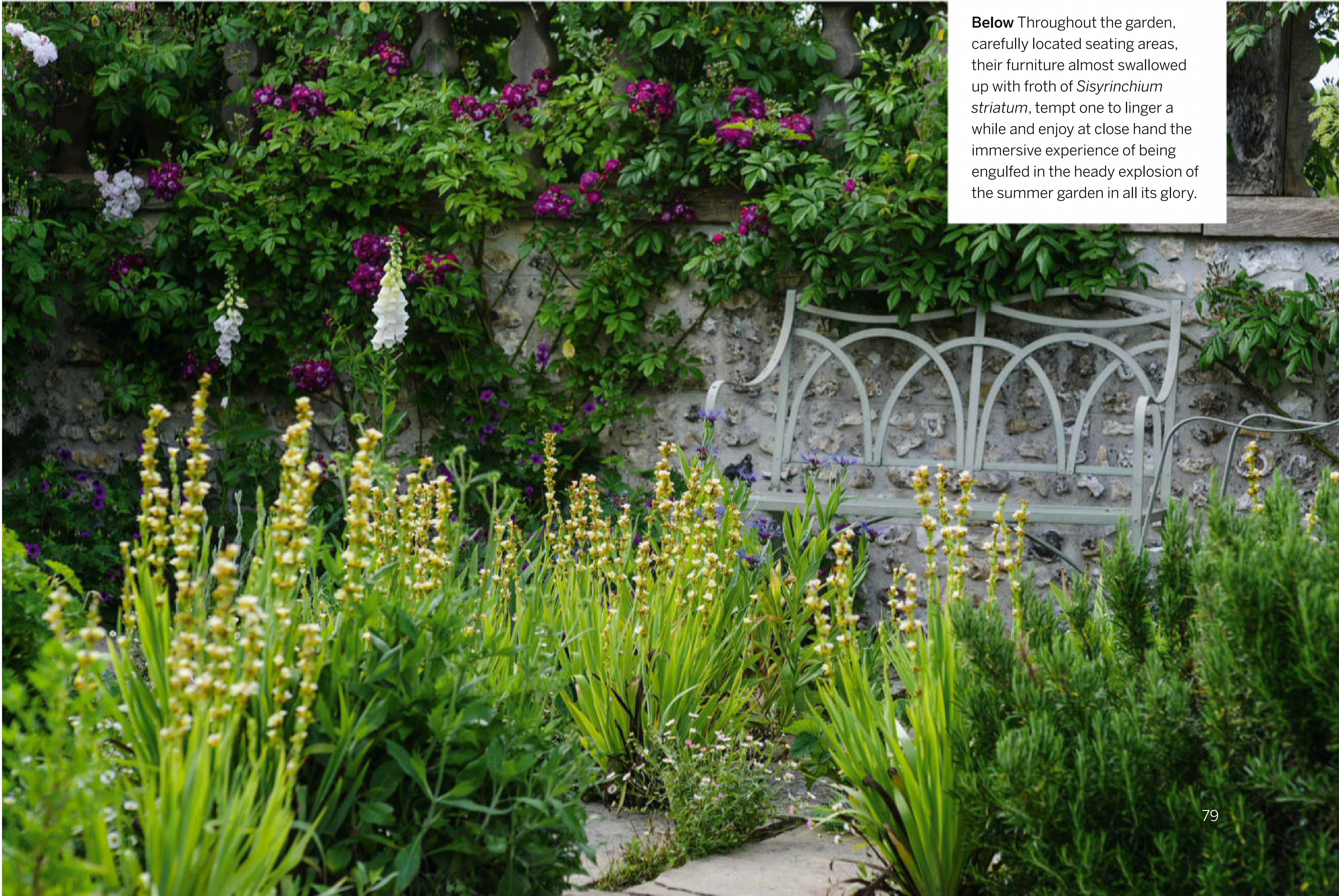


Above In the Rill Garden (formally an indoor swimming pool), the wonderfully bold, architectural triumvirate of *Cynara cardunculus*, *Euphorbia characias* and *Iris pallida* holds court. Beyond, Susanne's beloved roses foam and froth in romantic exuberance.

Below In the Swimming Pool Courtyard, *Rosa* 'Felicia', a repeat-flowering musk rose bred in 1928, swirls and eddies around a lichen-covered stone vase. Its deep-pink, double blooms flushed with salmon pink in the centre are in perfect harmony with the white of *Philadelphus* 'Manteau d'Hermine'.

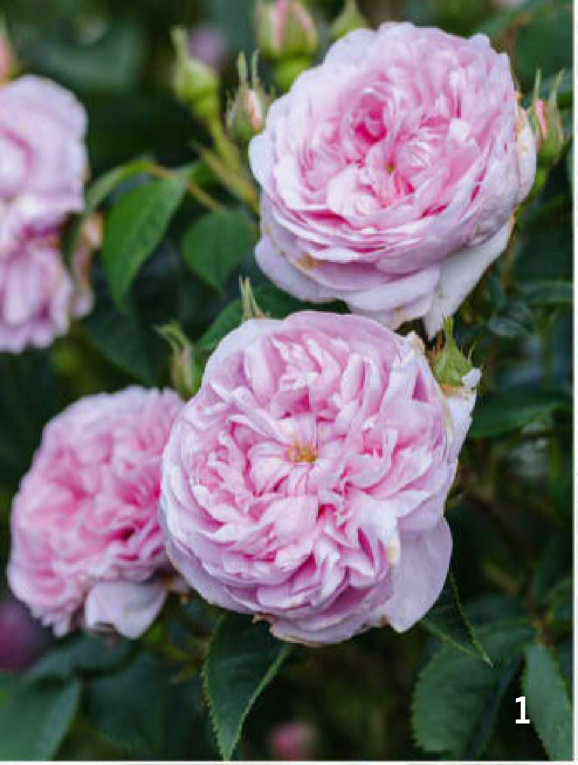






Above Scent is a powerful tool in a garden and at Upper Sydling it is used to masterly effect. Here in the Cutting Garden the highly fragrant sweet rocket (*Hesperis matronalis*) makes a perfect partner for old roses, together with white centranthus, chamaenerion and *Alchemilla mollis*.

Below Throughout the garden, carefully located seating areas, their furniture almost swallowed up with froth of *Sisyrinchium striatum*, tempt one to linger a while and enjoy at close hand the immersive experience of being engulfed in the heady explosion of the summer garden in all its glory.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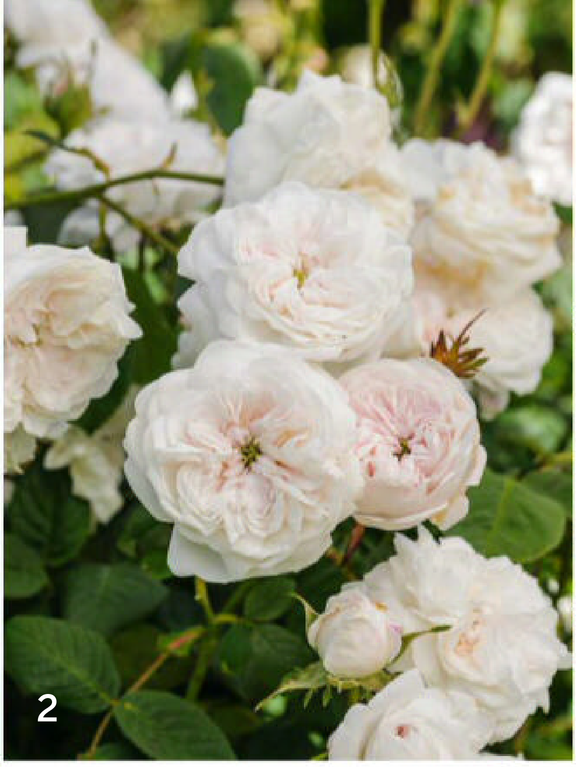
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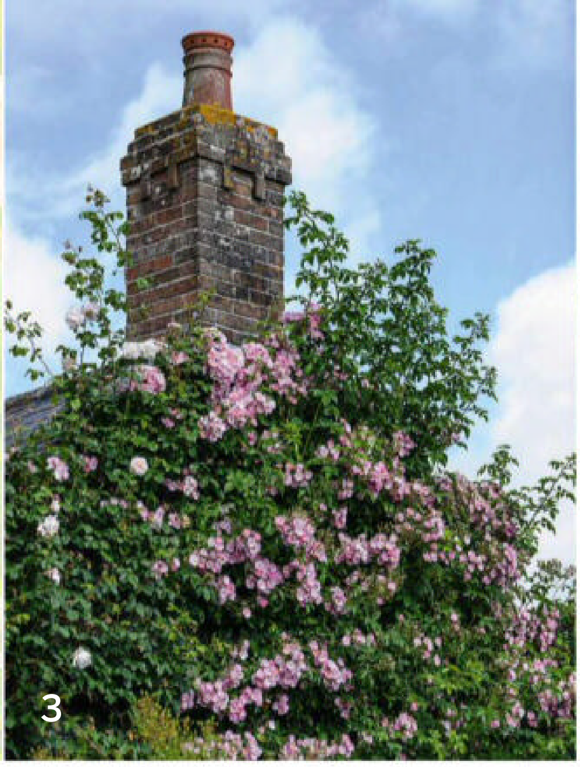
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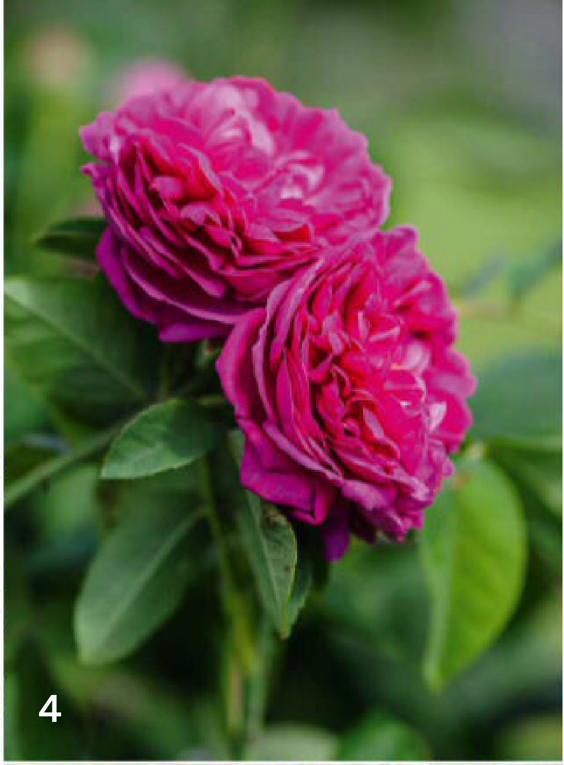
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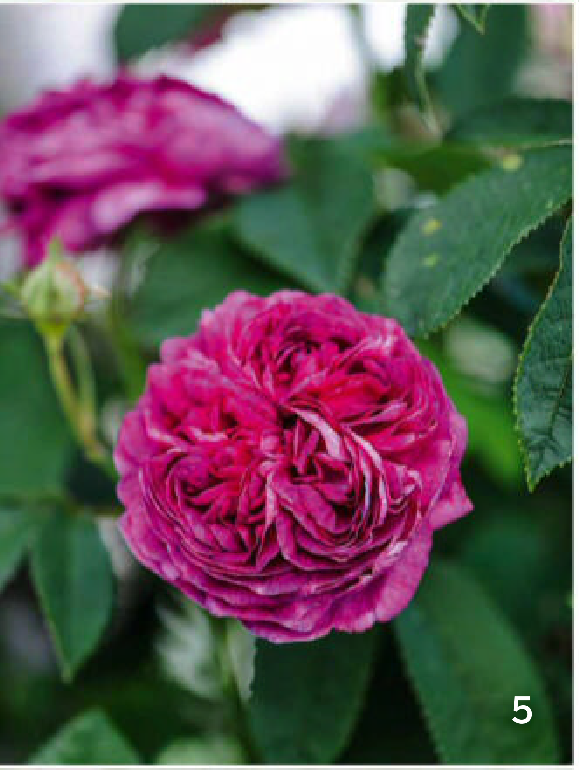
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12 KEY ROSES

1 ***Rosa*** **'Königin von Dänemark'** This old alba cultivar from the early 1800s has fully double, quartered blooms of pale pink with a strong scent. Grey-green, healthy foliage is held on tall, slightly arching, thorny stems. 1.5m. AGM*. RHS H7, USDA 4a-9b†.

2 ***Rosa*** **'Madame Hardy'** A damask rose of antiquity and great charm. Highly fragrant, pure-white, double blooms with a green button-eye. Prefers an open sunny site, but is usefully tolerant of poorer soils. 1.2m. AGM. RHS H7.

3 ***Rosa*** **Apple Blossom (= 'Noamel')** A very vigorous rambler with clusters of apple-blossom pink flowers with crinkled petals. Not much scent, but useful for growing on pergolas and pillars as the stems have few thorns. 3m. RHS H6.

4 ***Rosa*** **'De Resht'** A Portland damask rose with repeat-flowering, fuchsia-red, fully double, pom-pom shaped flowers. Highly scented with healthy, abundant, rough-textured foliage. 1m. AGM. RHS H7, USDA 4a-9b.

5 ***Rosa*** **'Charles de Mills'** The rich, sumptuous, velvet-purple colouring of this rose was loved by Vita Sackville-West, who once said they should be approached as though they were textiles rather than flowers. 1.2m. AGM. RHS H6.

6 ***Rosa gallica*** **'Versicolor'** A very old gallica rose, striped pink and white. Once it flowers in early June, it associates well with *Gillenia trifoliata* and *Alchemilla mollis*. Bears small, oval, persistent hips in autumn. 1m. AGM. RHS H7.

7 ***Rosa*** **'Felicia'** A highly recommended musk rose, whose flowers are pink with salmon shadings and a definite silvery finish. Repeats well through the year. The foliage is crisp, mid-green and attractively crinkled at the edges. 1.5m. AGM. RHS H6.

8 ***Rosa*** **'Bobbie James'** Named after the Hon Robert 'Bobbie' James, who designed and planted the gardens at St Nicholas in Richmond, North Yorkshire in the early 20th century. A tall, rangy rambler with clusters of white flowers. 10m. AGM. RHS H6, USDA 3a-8b.

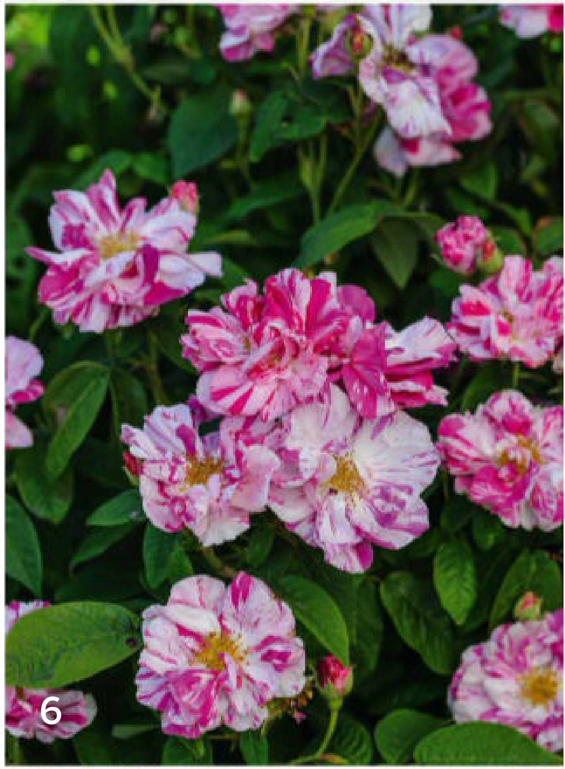
9 ***Rosa*** **'Raubritter'** I fell in love with this rose when I saw it growing over the side of the dipping pool in the walled garden at Mottisfont Abbey. Masses of cupped, semi-double, clear-pink flowers borne on lax trusses through summer. 1m. RHS H6.

10 ***Rosa*** **'Ferdinand Pichard'** A hybrid perpetual, raised, like many in this group, in the 1920s. A bicolour with double flowers in pleasing crimson, pink and white colouring. Tolerant of poor soils, but requiring a sheltered position. 1.2m. AGM. RHS H6.

11 ***Rosa*** **'Ispahan'** Like most old roses, 'Ispahan' flowers once, but it starts early and can last for several weeks in bloom. A strong growing plant with numerous, mid-pink flowers among healthy foliage of soft green. Highly and deliciously scented. 1.2m. AGM. RHS H6.

12 ***Rosa*** **'Roseraie de l'Haye'** One of the versatile rugosa roses, happy growing in the toughest of conditions. This vigorous, healthy cultivar has double, magenta flowers with a strong scent, followed by large, spherical, tomato-like hips. 2.5m. AGM. RHS H7.

*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.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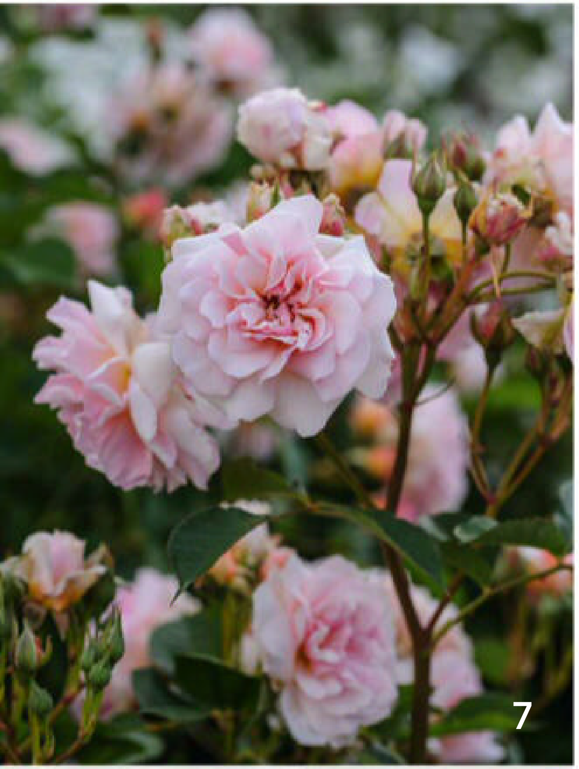
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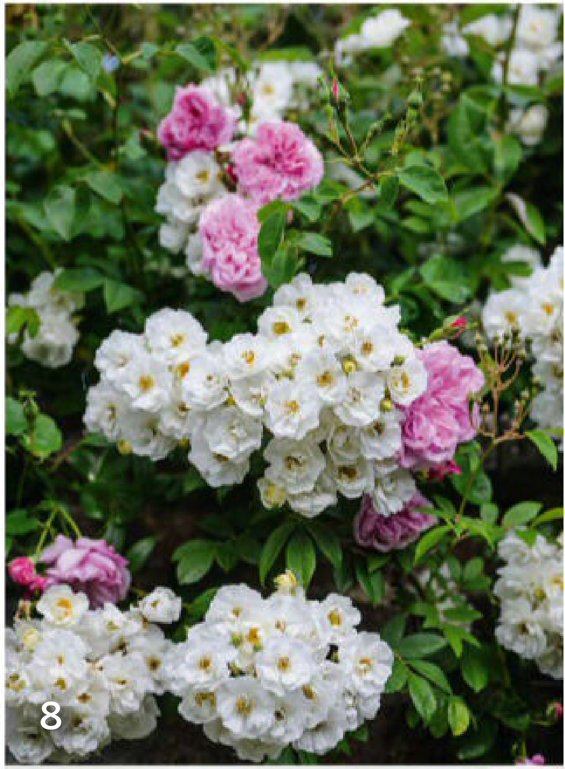
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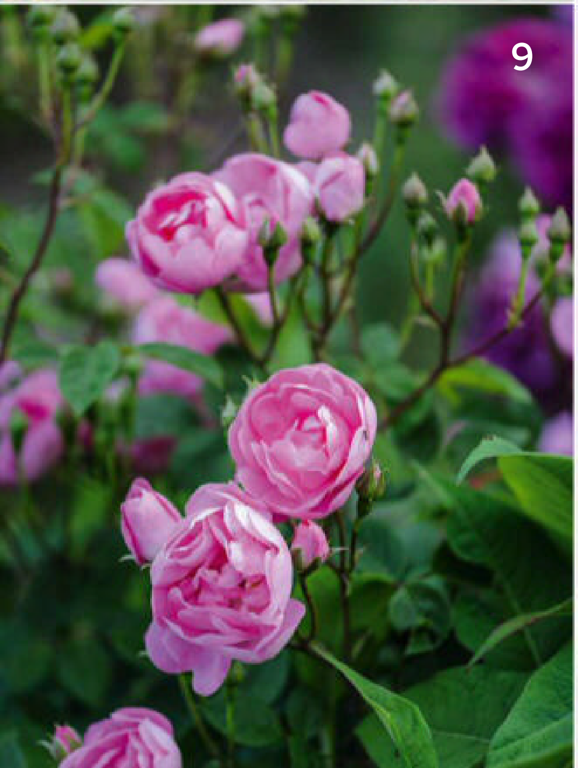
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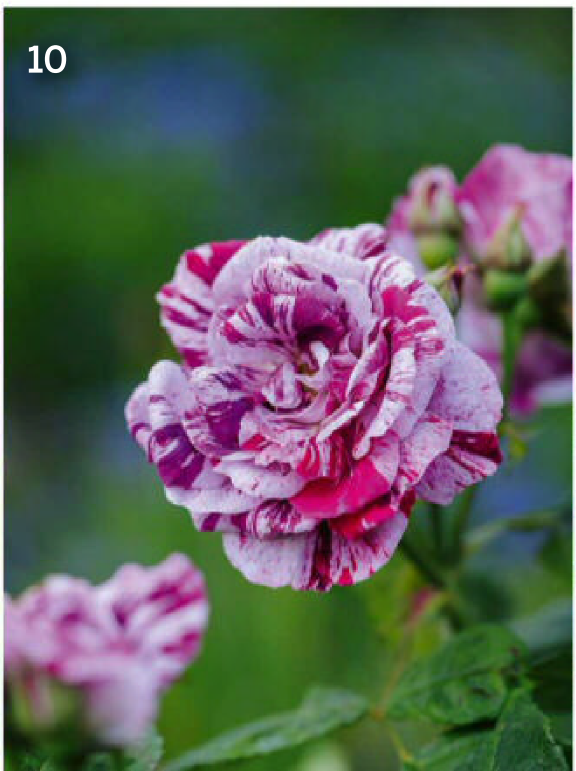
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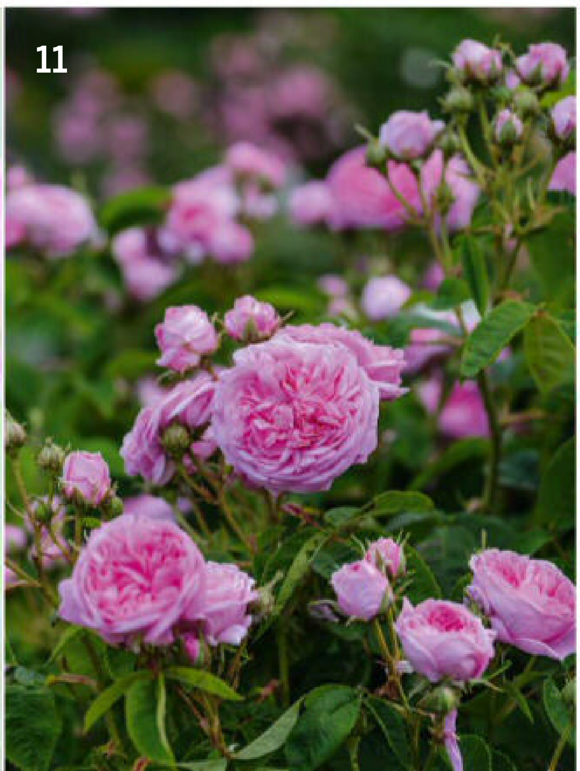
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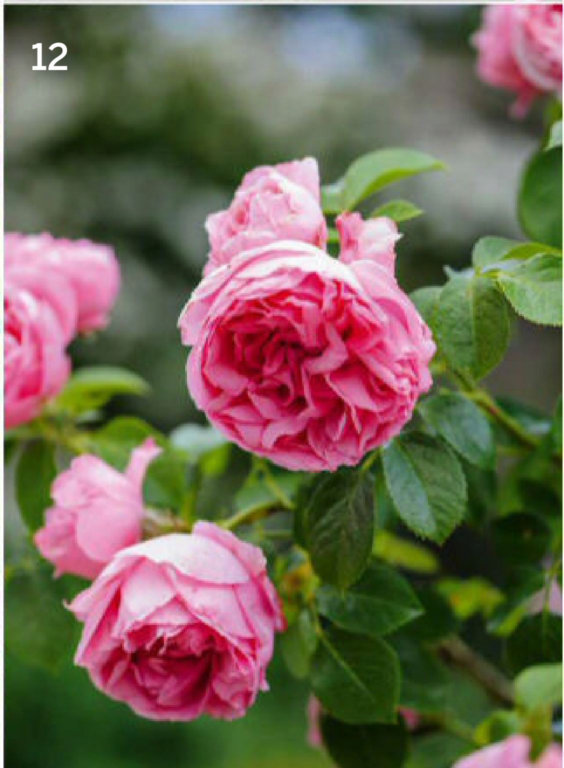
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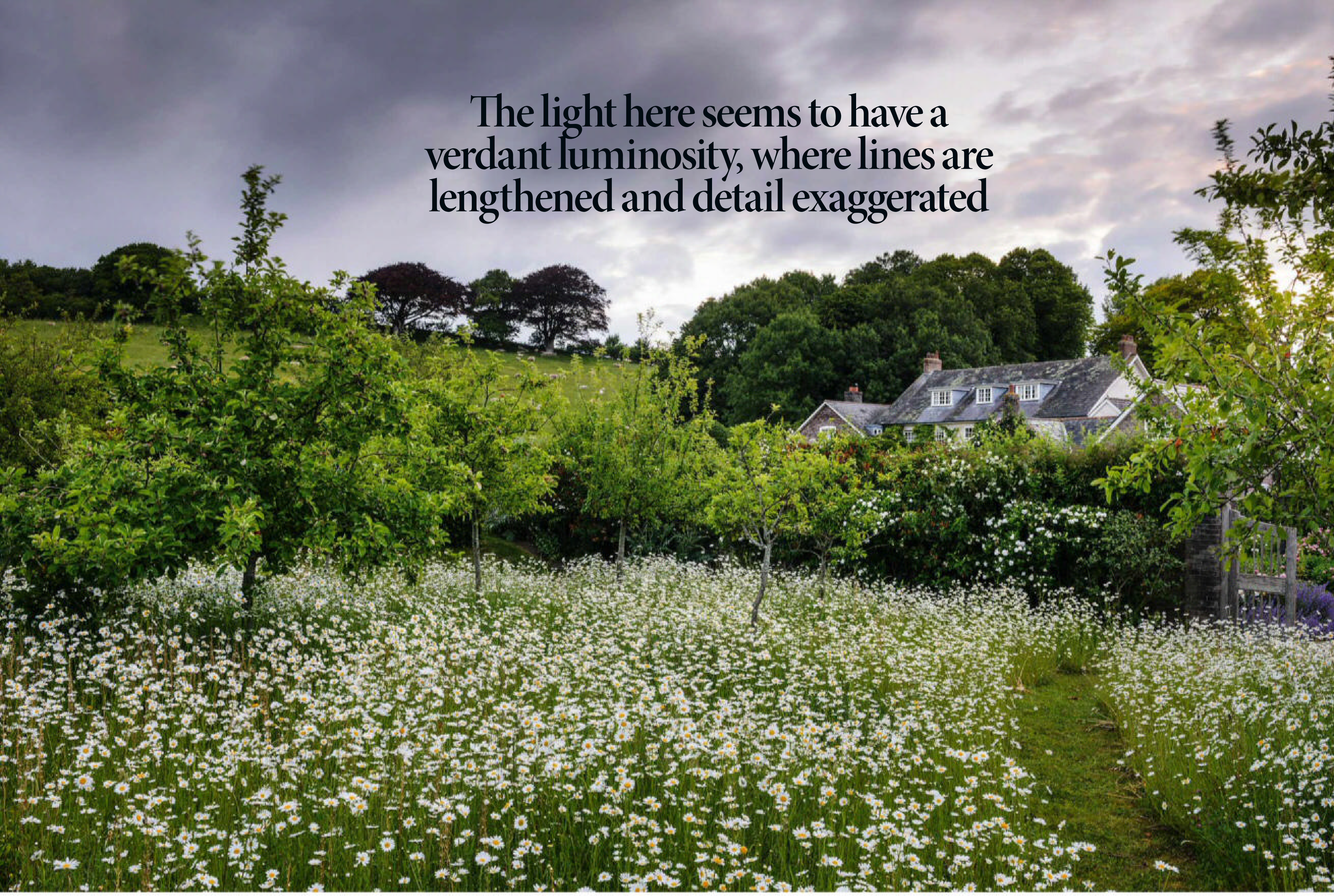


The light here seems to have a verdant luminosity, where lines are lengthened and detail exaggerated

▷ confirmed the kind of garden she and Alastair wanted – romantic and intimate, full of roses, peonies and scent. In 2011, the Coopers presented the Bannermans with a brief to do just that. Since then, Susanne, an accomplished colourist, has refined the planting palette, finding out what works well aesthetically and in keeping with the garden's organic principles. She is also experimenting with a sprinkling of rewilding in the borders, with feverfew, forget-me-nots, campions and honesty. "We're using more annuals now, mostly grown here, to extend the season,"she says. She has also simplified certain smaller areas of the garden outside the original brief, with the aim of creating a contrast with the blousy and colourful herbaceous planting elsewhere. The result is subtle yet striking; muscular yet free-flowing.

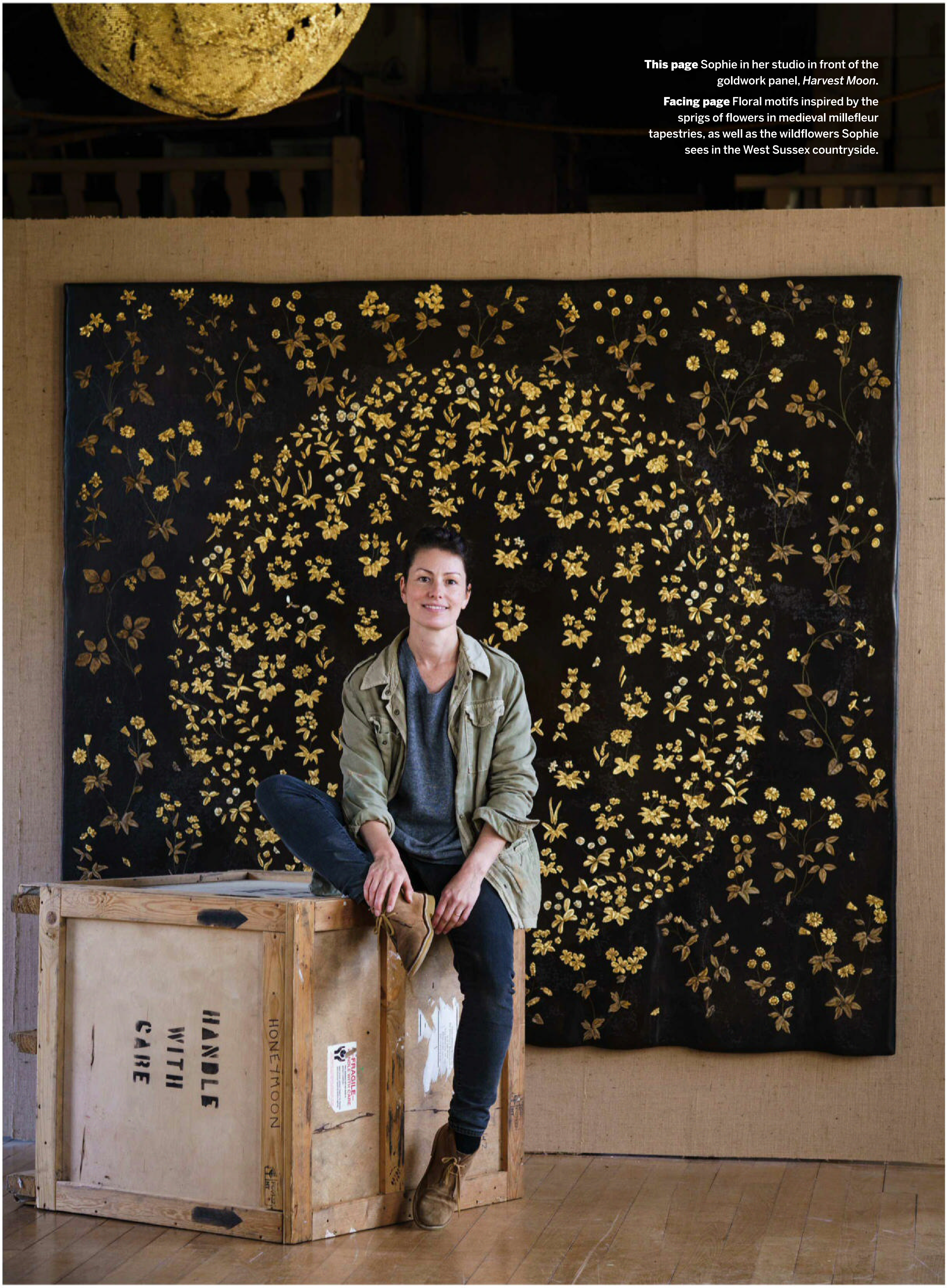
The effect on entering the rose garden is one of tight design offset by loose and fluid planting. The Bannermans' touch is everywhere, from the clipped yew balls, acidic-yellow euphorbia and bearded irises to the eryngium gently self-seeding in the gravel, adding a softness and spontaneity to the planting, and an oversized copper planter stuffed to the gunwales with tulips. The built structures are typically Bannerman too, with beautifully crafted flint walls topped with green-oak balustrade. Sixteen beehive yews stand guard, and scented shrubs such as lilac and philadelphus provide the structural framework for perennials, annuals and bulbs to foam in contented exuberance. There is a contrast of textures and materials, but all is restrained; informal uniformity is the abiding feel.

The spring layer of planting segues effortlessly into summer, when Susanne's beloved roses take centre stage. Spilling from every nook and cranny, sometimes alone, sometimes in a huddle, but always spectacular, hundreds of plants explode into bloom through June and July. Reflecting on the process of making a garden, Susanne admits that it takes time: "Sometimes you have to accept that something won't work where you want it to – this is the hardest lesson." Not that you'd know it from seeing this garden, with its unerring sense of proportion and detail that takes nothing away from its surroundings. ■

Above A small orchard of apples is simply underplanted with a 'meadow' of narcissi, camassias and ox-eye daisies, each one following the next in succession. Narrow, meandering paths are kept mown until the daisies have seeded, when the whole lot is scythed.

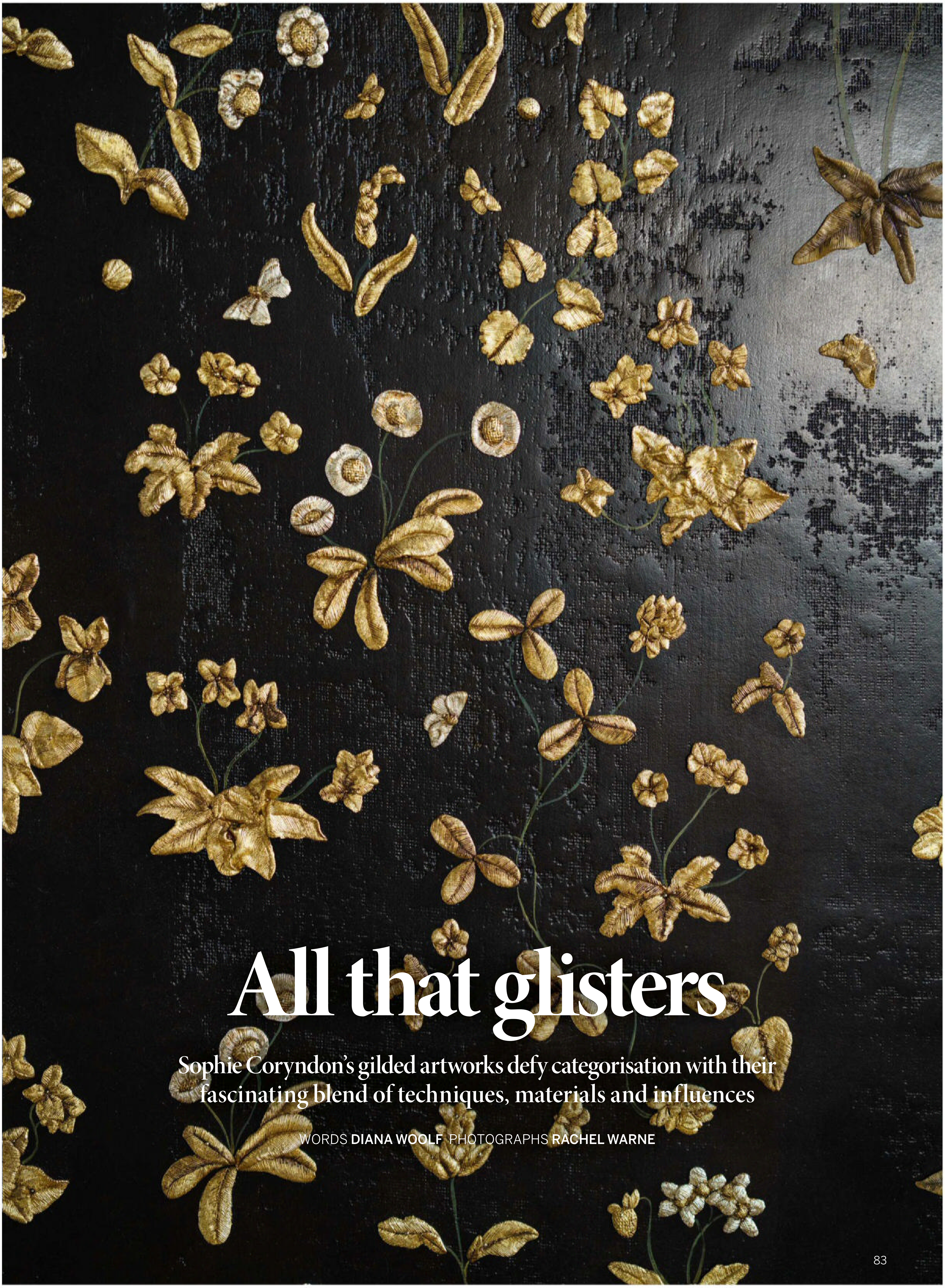
USEFUL INFORMATION

Further details on Susanne's workshops are available **dorsetwalledgarden.co.uk**


HANDLE WITH CARE
HONEYMOON
FRAGILE

This page Sophie in her studio in front of the goldwork panel, *Harvest Moon*.

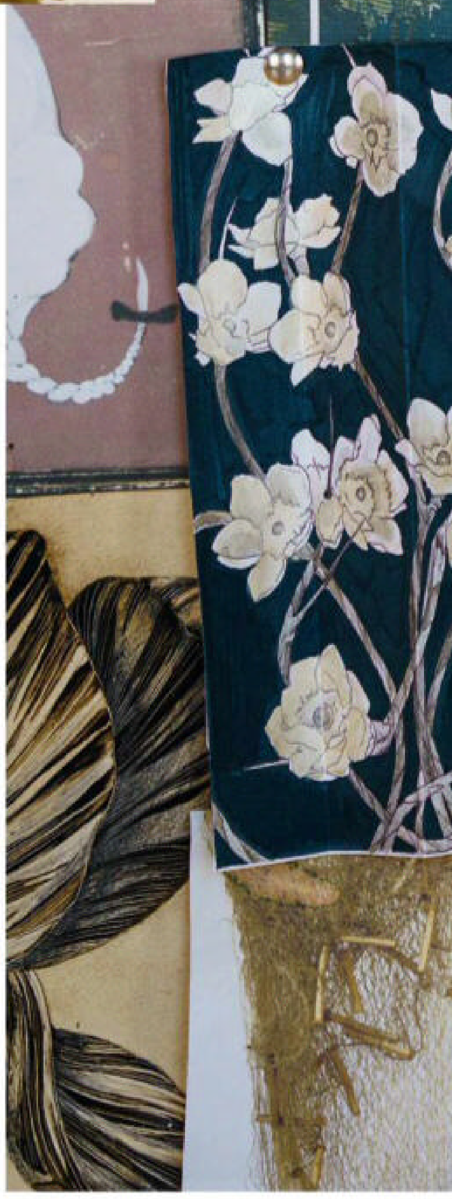
Facing page Floral motifs inspired by the sprigs of flowers in medieval millefleur tapestries, as well as the wildflowers Sophie sees in the West Sussex countryside.



All that glisters

Sophie Coryndon's gilded artworks defy categorisation with their fascinating blend of techniques, materials and influences

WORDS **DIANA WOOLF** PHOTOGRAPHS **RACHEL WARNE**



This page, clockwise from top left Sophie carefully pins each motif in place.

The flower sprigs are made using a mixture of papier-mâché and plaster, and then gilded.

Sophie loves experimenting with materials and has been using gilded brass in some of her works, as in these leaves.

Facing page Sophie's pinboard shows her eclectic sources of inspiration, ranging from Renaissance altar pieces to embroideries by the 18th-century artist Mrs Delany, who is best known for her floral-inspired paper mosaics.

Sophie Coryndon's mesmerising goldwork wall panels are not quite what they seem. From a distance they look like embroidered textiles, but a closer examination shows that they are actually made out of wood and the exquisite flowers are worked in a paper and plaster mix rather than thread. This intriguing mix of materials makes the pieces impossible to pigeonhole, a fact that Sophie relishes: "I don't like the idea of staying in a particular artistic box. For me, it's about the overlap between decorative art, fine art and craft as that's where the magic happens." And her work certainly is magical; the delicate flowers seem to form an enchanted globe floating over a sea of leaves and petals, their rich gold recalling both sunlit summer evenings and a fairy-tale world full of treasure and poetry. But there is another dimension to the pieces, as behind their surface beauty there is a quiet, but compelling message: "I am trying to include an element of narrative that engages people with the natural world and makes them look a bit harder at what we've got and care for it more."

Sophie studied fine art at Cardiff University, before starting an apprenticeship in gilding and decorative finishes with her father, the cabinet maker Nick Coryndon. This two-pronged training provided her with valuable knowledge of both the contemporary fine art world and traditional, applied, art and craft techniques, giving her the unique skill set that underpins her present work. For most of her early career Sophie stuck to her fine art roots, painting architectural images of giant tulips, lilies and irises, before looking for ways to develop the work. She experimented with adding extra texture using gold leaf, pins and threads and feeling her way towards a new way of working, but it wasn't until she was accepted on to Walpole's Crafted: Makers of the Exceptional programme that she realised she could draw on her ▷

For me, it's about the overlap between decorative art, fine art and craft as that's where the magic happens

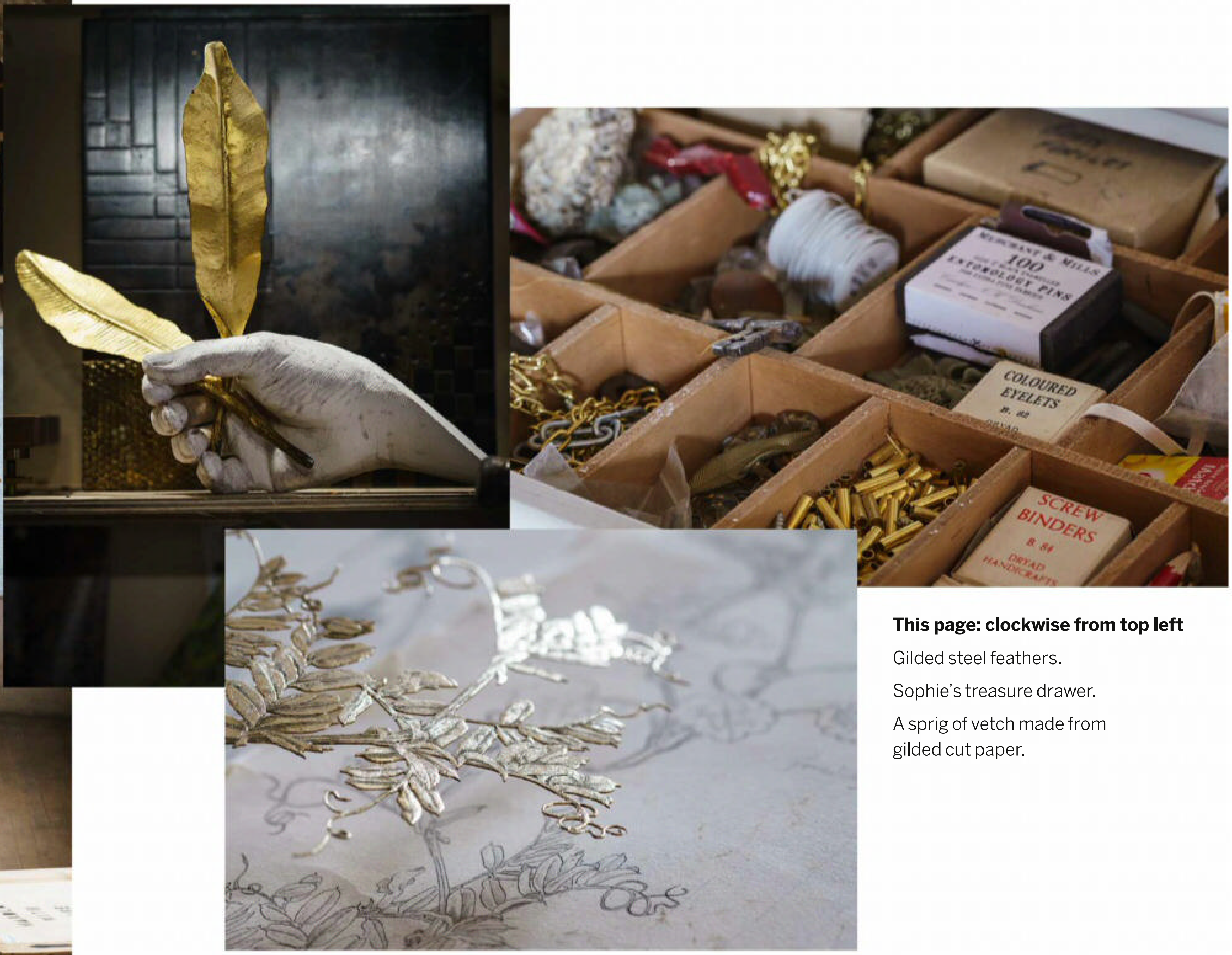
I am trying to include an element of narrative that engages people with the natural world

This page: clockwise from above

Sophie at work in her barn studio.

Excess gold leaf is gently brushed off a delicate ox-eye daisy.

A selection of untreated floral motifs awaiting gilding. These are all made from a mix of plaster and papier-mâché.



This page: clockwise from top left

Gilded steel feathers.

Sophie's treasure drawer.

A sprig of vetch made from gilded cut paper.

▷ applied arts experience for inspiration. "After a few wilderness years Crafted came along and propelled me into a world where I could explore the overlaps between the disciplines."

At the same time Sophie was becoming interested in the rich surface ornamentation of historic works of art, such as the tooled gold backgrounds of early Renaissance paintings or the carpets of flowers in medieval millefleur tapestries. She also researched gold thread winding, visiting one of the last practitioners of the craft. To this creative mix was added a memory of a field near her Sussex workshop: "In summer it's buttercups as far as you can see – it's like a field of gold; breathtaking. That's what started me off making gold buttercups," she says. The memory of the wildflowers and her fascination with gold thread marked the start of a long creative journey that ultimately led Sophie, via countless research trips to the Victoria and Albert Museum and much experimentation, to her goldwork wall panels.

Each panel is the result of a highly laborious making process. The individual motifs are made out of a mixture of plaster and papier-mâché, which is carefully shaped before being gilded with gold leaf and tinted with bitumen and then finally pinned into place on a specially treated, carved, wooden panel. All the work is done in Sophie's West Sussex studio. It's an ancient barn transformed in the 19th century into a Quaker meeting house by cutting large windows between the old timbers, in the process flooding the space with the light that now illuminates Sophie's gilded artworks.

The inspiration for Sophie's flowers comes from a combination of medieval art and the wildflowers she sees every day. "They start from sketches from life done from my garden and the hedgerows around here, but they have a medieval quality as I simplify them," she says. "My inspiration comes from being outside and gardening. My favourite flowers change with the season, but there is something magical about the buttercup and when you get a whole field it's like the stars have fallen out of the sky, it's so beautiful." And it's this beauty and sense of the preciousness – and precariousness – of the natural world that her work so skilfully evokes. ■

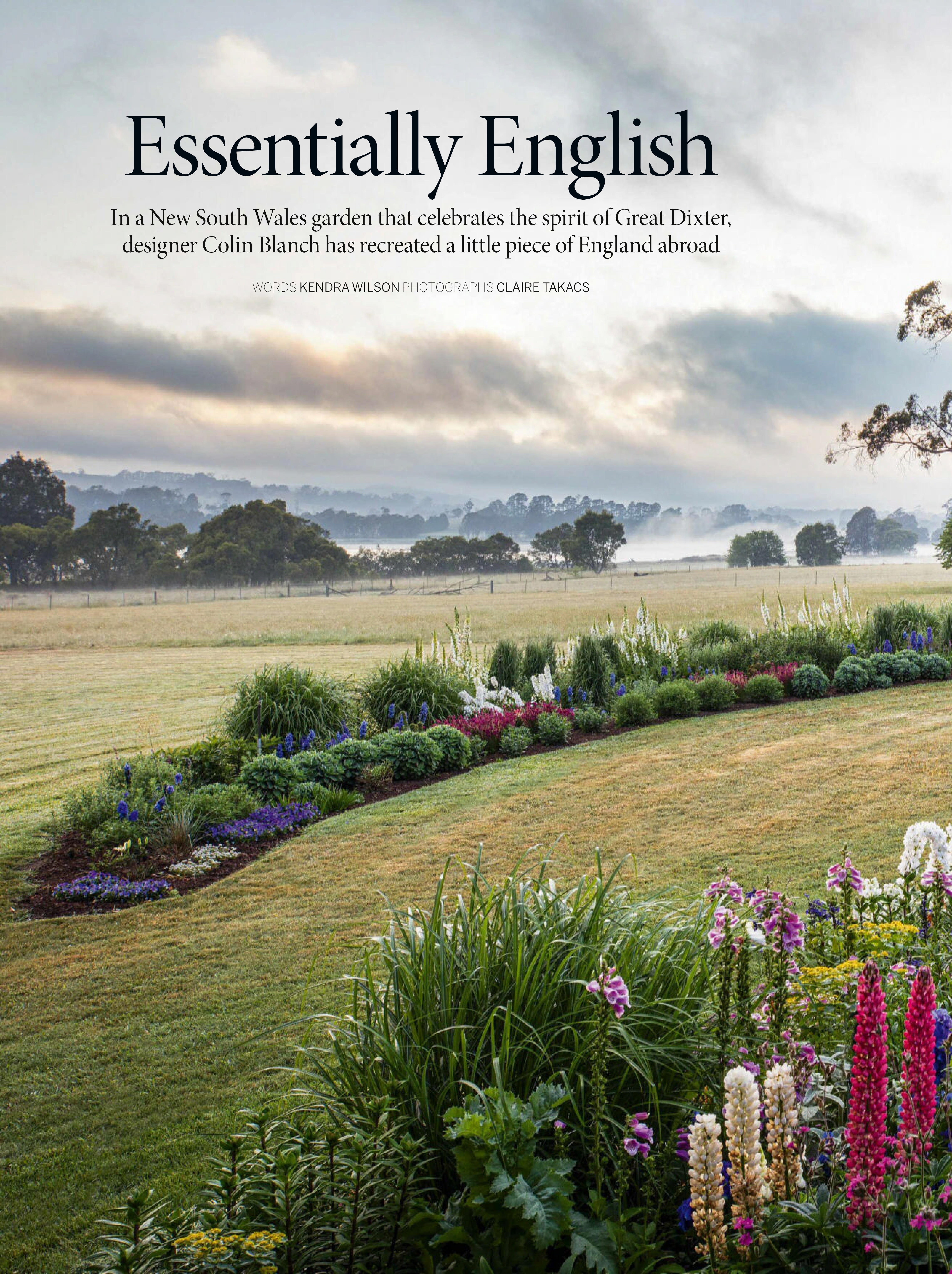
USEFUL INFORMATION

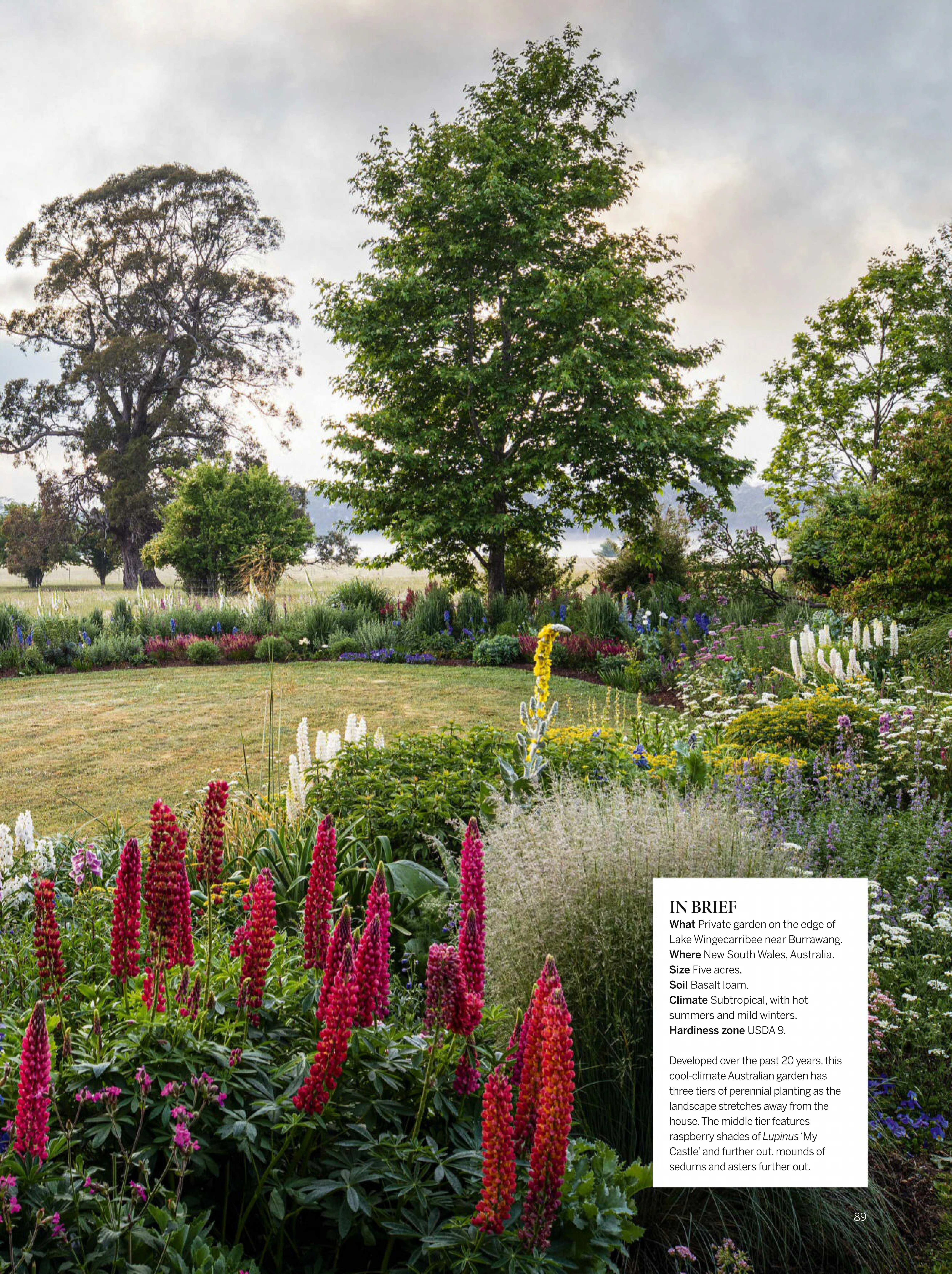
Find out more about Sophie's work at **sophiecoryndon.co.uk** and find details of her recently launched collection of wallpapers and lamps for Soane Britain at soane.co.uk/new-designs

Essentially English

In a New South Wales garden that celebrates the spirit of Great Dixter, designer Colin Blanch has recreated a little piece of England abroad

WORDS **KENDRA WILSON** PHOTOGRAPHS **CLAIRE TAKACS**





IN BRIEF

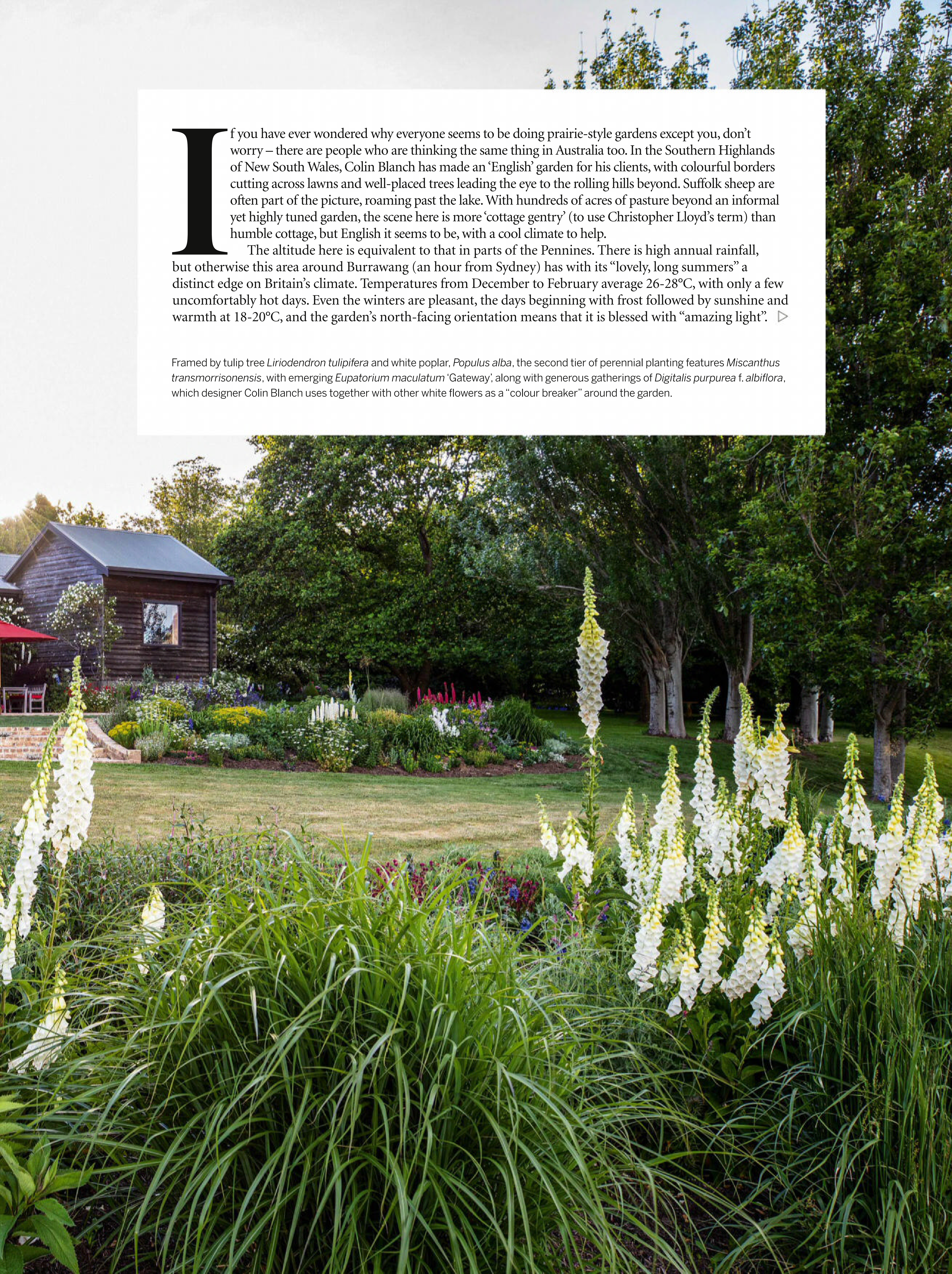
What Private garden on the edge of Lake Wingecarribee near Burrawang.
Where New South Wales, Australia.
Size Five acres.
Soil Basalt loam.
Climate Subtropical, with hot summers and mild winters.
Hardiness zone USDA 9.

Developed over the past 20 years, this cool-climate Australian garden has three tiers of perennial planting as the landscape stretches away from the house. The middle tier features raspberry shades of *Lupinus* 'My Castle' and further out, mounds of sedums and asters further out.

Some of these cottage staples need extra attention in New South Wales. Delphiniums and lupins are grown as annuals, for instance

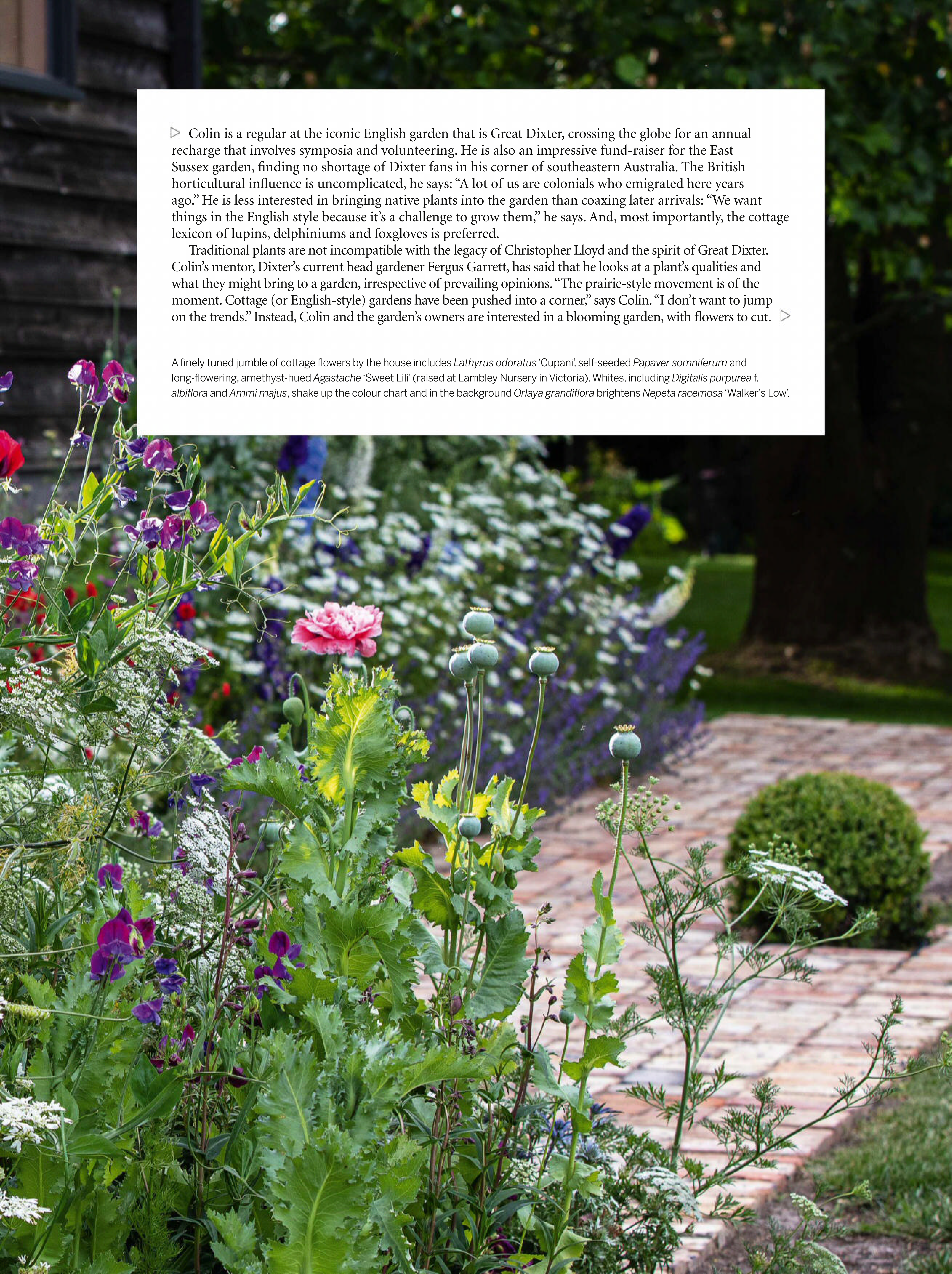
If you have ever wondered why everyone seems to be doing prairie-style gardens except you, don't worry – there are people who are thinking the same thing in Australia too. In the Southern Highlands of New South Wales, Colin Blanch has made an 'English' garden for his clients, with colourful borders cutting across lawns and well-placed trees leading the eye to the rolling hills beyond. Suffolk sheep are often part of the picture, roaming past the lake. With hundreds of acres of pasture beyond an informal yet highly tuned garden, the scene here is more 'cottage gentry' (to use Christopher Lloyd's term) than humble cottage, but English it seems to be, with a cool climate to help.

The altitude here is equivalent to that in parts of the Pennines. There is high annual rainfall, but otherwise this area around Burrawang (an hour from Sydney) has with its "lovely, long summers" a distinct edge on Britain's climate. Temperatures from December to February average 26-28°C, with only a few uncomfortably hot days. Even the winters are pleasant, the days beginning with frost followed by sunshine and warmth at 18-20°C, and the garden's north-facing orientation means that it is blessed with "amazing light". ▷



Framed by tulip tree *Liriodendron tulipifera* and white poplar, *Populus alba*, the second tier of perennial planting features *Miscanthus transmorrisonensis*, with emerging *Eupatorium maculatum* 'Gateway', along with generous gatherings of *Digitalis purpurea* f. *albiflora*, which designer Colin Blanch uses together with other white flowers as a "colour breaker" around the garden.

The prairie style is of the moment. Cottage gardens have been pushed into a corner. But I don't want to jump on trends



▷ Colin is a regular at the iconic English garden that is Great Dixter, crossing the globe for an annual recharge that involves symposia and volunteering. He is also an impressive fund-raiser for the East Sussex garden, finding no shortage of Dixter fans in his corner of southeastern Australia. The British horticultural influence is uncomplicated, he says: “A lot of us are colonials who emigrated here years ago.” He is less interested in bringing native plants into the garden than coaxing later arrivals: “We want things in the English style because it’s a challenge to grow them,” he says. And, most importantly, the cottage lexicon of lupins, delphiniums and foxgloves is preferred.

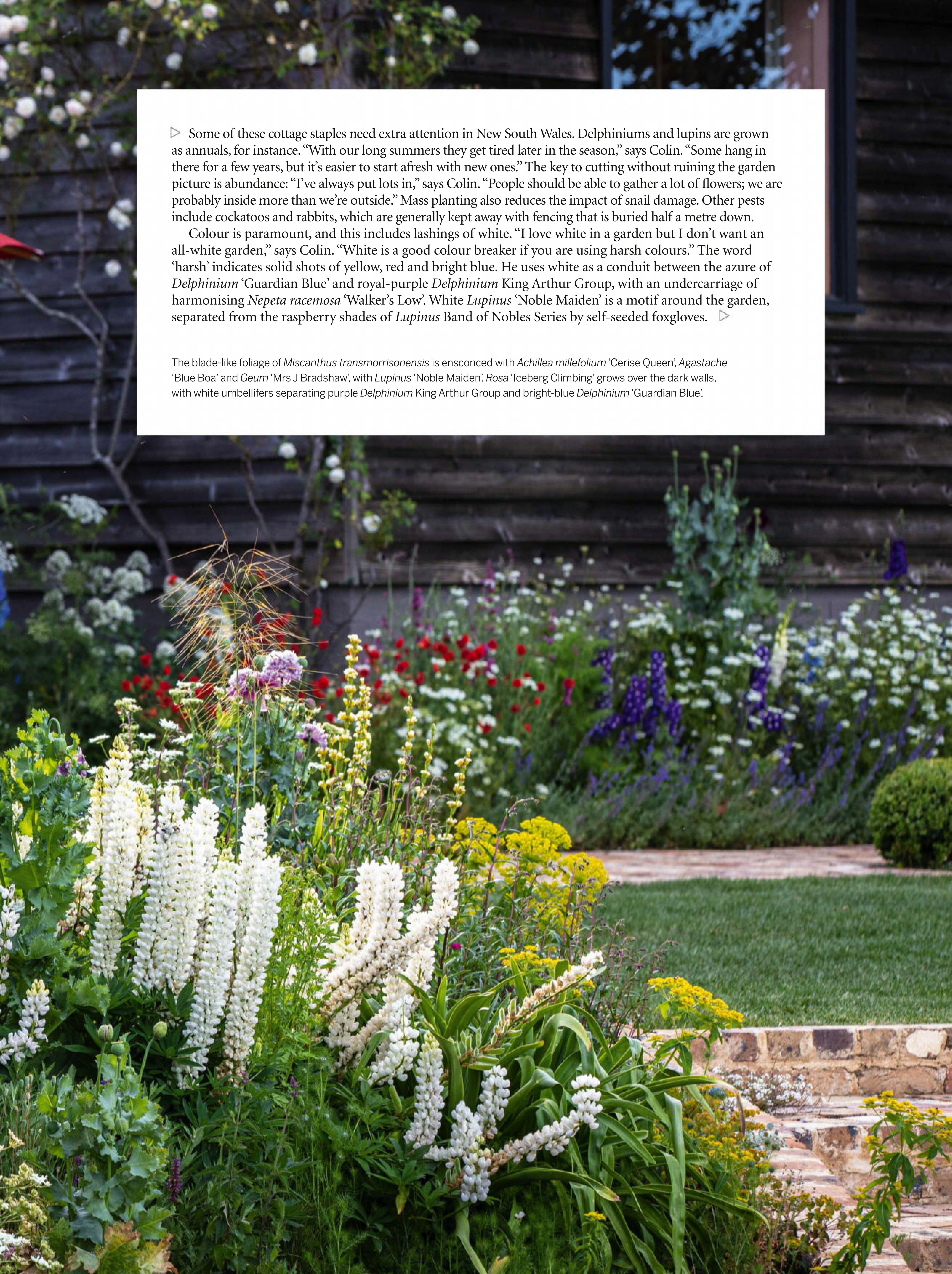
Traditional plants are not incompatible with the legacy of Christopher Lloyd and the spirit of Great Dixter. Colin’s mentor, Dixter’s current head gardener Fergus Garrett, has said that he looks at a plant’s qualities and what they might bring to a garden, irrespective of prevailing opinions. “The prairie-style movement is of the moment. Cottage (or English-style) gardens have been pushed into a corner,” says Colin. “I don’t want to jump on the trends.” Instead, Colin and the garden’s owners are interested in a blooming garden, with flowers to cut. ▷

A finely tuned jumble of cottage flowers by the house includes *Lathyrus odoratus* ‘Cupani’, self-seeded *Papaver somniferum* and long-flowering, amethyst-hued *Agastache* ‘Sweet Lili’ (raised at Lambley Nursery in Victoria). Whites, including *Digitalis purpurea* f. *albiflora* and *Ammi majus*, shake up the colour chart and in the background *Orlaya grandiflora* brightens *Nepeta racemosa* ‘Walker’s Low’.

I love white, but I don't want an all-white garden. White is a good colour breaker if you are using lots of yellow, red and blue

Some of these cottage staples need extra attention in New South Wales. Delphiniums and lupins are grown as annuals, for instance. “With our long summers they get tired later in the season,” says Colin. “Some hang in there for a few years, but it’s easier to start afresh with new ones.” The key to cutting without ruining the garden picture is abundance: “I’ve always put lots in,” says Colin. “People should be able to gather a lot of flowers; we are probably inside more than we’re outside.” Mass planting also reduces the impact of snail damage. Other pests include cockatoos and rabbits, which are generally kept away with fencing that is buried half a metre down.

Colour is paramount, and this includes lashings of white. “I love white in a garden but I don’t want an all-white garden,” says Colin. “White is a good colour breaker if you are using harsh colours.” The word ‘harsh’ indicates solid shots of yellow, red and bright blue. He uses white as a conduit between the azure of *Delphinium* ‘Guardian Blue’ and royal-purple *Delphinium* King Arthur Group, with an undercarriage of harmonising *Nepeta racemosa* ‘Walker’s Low’. White *Lupinus* ‘Noble Maiden’ is a motif around the garden, separated from the raspberry shades of *Lupinus* Band of Nobles Series by self-seeded foxgloves.

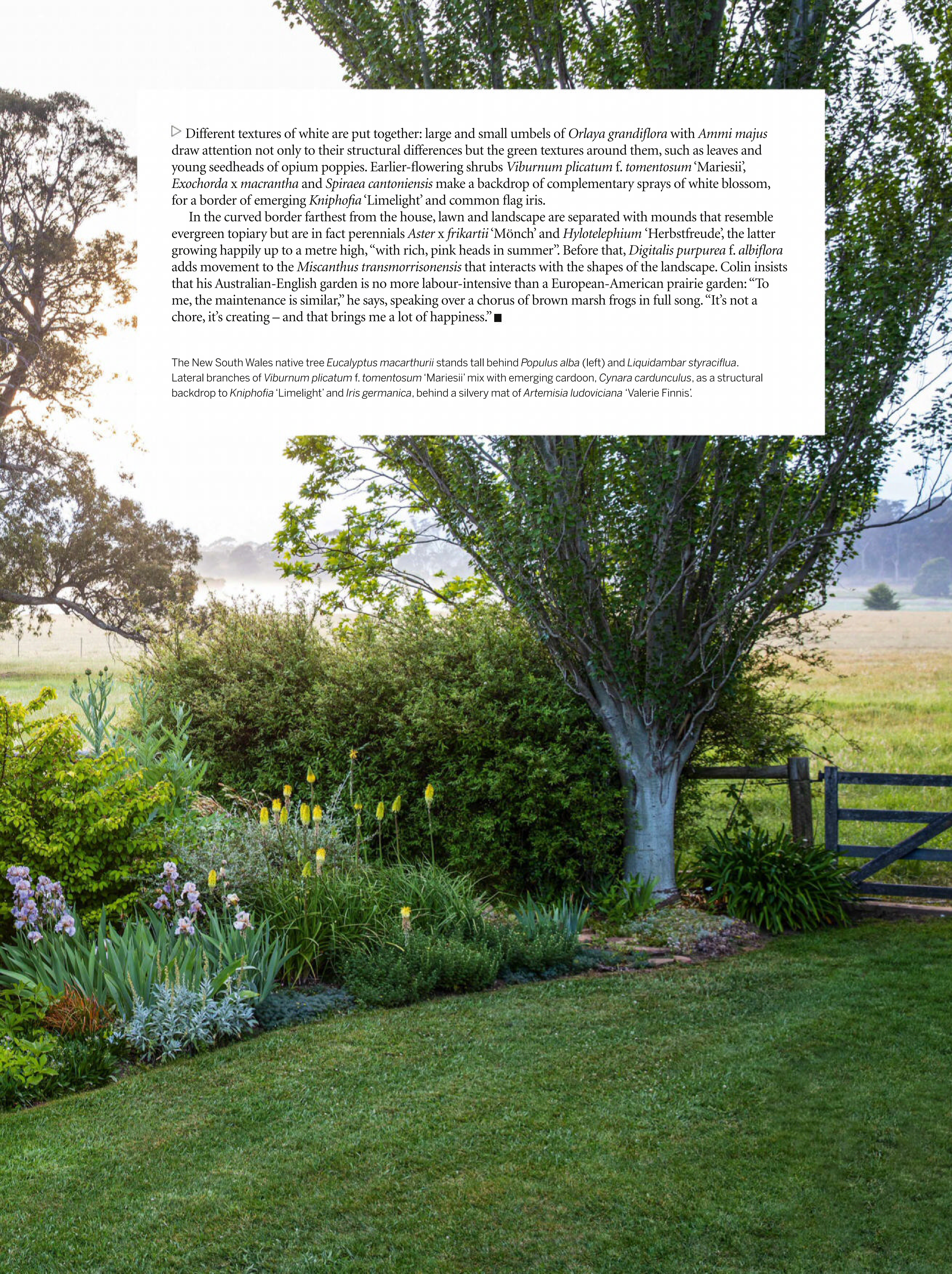


The blade-like foliage of *Miscanthus transmorrisonensis* is ensconced with *Achillea millefolium* ‘Cerise Queen’, *Agastache* ‘Blue Boa’ and *Geum* ‘Mrs J Bradshaw’, with *Lupinus* ‘Noble Maiden’. *Rosa* ‘Iceberg Climbing’ grows over the dark walls, with white umbellifers separating purple *Delphinium* King Arthur Group and bright-blue *Delphinium* ‘Guardian Blue’.

I've always put lots in; people should be able to gather a lot of flowers. We're probably inside more than we're outside

▷ Different textures of white are put together: large and small umbels of *Orlaya grandiflora* with *Ammi majus* draw attention not only to their structural differences but the green textures around them, such as leaves and young seedheads of opium poppies. Earlier-flowering shrubs *Viburnum plicatum* f. *tomentosum* 'Mariesii', *Exochorda* x *macrantha* and *Spiraea cantoniensis* make a backdrop of complementary sprays of white blossom, for a border of emerging *Kniphofia* 'Limelight' and common flag iris.

In the curved border farthest from the house, lawn and landscape are separated with mounds that resemble evergreen topiary but are in fact perennials *Aster* x *frikartii* 'Mönch' and *Hylotelephium* 'Herbstfreude', the latter growing happily up to a metre high, "with rich, pink heads in summer". Before that, *Digitalis purpurea* f. *albiflora* adds movement to the *Miscanthus transmorrisonensis* that interacts with the shapes of the landscape. Colin insists that his Australian-English garden is no more labour-intensive than a European-American prairie garden: "To me, the maintenance is similar," he says, speaking over a chorus of brown marsh frogs in full song. "It's not a chore, it's creating – and that brings me a lot of happiness." ■



The New South Wales native tree *Eucalyptus macarthurii* stands tall behind *Populus alba* (left) and *Liquidambar styraciflua*. Lateral branches of *Viburnum plicatum* f. *tomentosum* 'Mariesii' mix with emerging cardoon, *Cynara cardunculus*, as a structural backdrop to *Kniphofia* 'Limelight' and *Iris germanica*, behind a silvery mat of *Artemisia ludoviciana* 'Valerie Finnis'.

The PERFECT LAWN for a FABULOUS PARTY
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Design

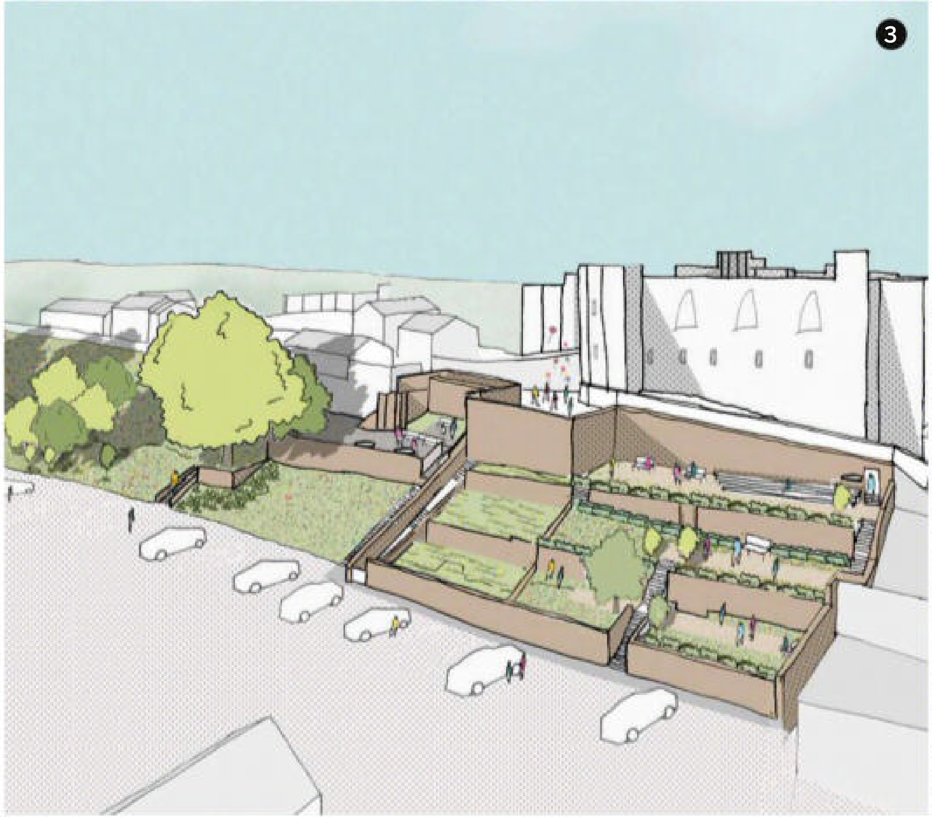
News and sourcebook

TRIPLE WIN

Landscaping experts Landform Consultants has won three prizes at this year's APL Awards, and was named Supreme Winner for its build of the Cottonmill Spa Garden project (shown). The garden, designed by Ann-Marie Powell for a Hertfordshire spa hotel, required multiple bespoke elements including water features, hot tubs, metal bridges and handrails, fire pits, lighting and glass screens, and was also the winner in the Commercial Garden category. Landform also took the awards for best Hard Landscaping, for an Andy Sturgeon-designed courtyard garden in London, and best Domestic Garden with a value over £250,000, for a garden in Richmond, Surrey, designed by Tom Massey.
landformconsultants.co.uk

News

COMPILED BY ANNIE GATTI



① MILLENNIUM BRIDGE HOUSE

Planning permission for what will be one of the largest planted rooftops in the City of London has been granted as part of the extension of London's Millennium Bridge House. The 2,527 square metre-space has been designed by Andy Sturgeon, working with Piercy&Company Architects, to encourage biodiversity, attenuate rainwater and reduce the urban heat-island effect. Trees signal three main planting areas: *Amelanchier* x *lamarckii for* architectural, *Pinus sylvestris* 'Watereri' for Mediterranean and *Osmanthus heterophyllus* for a meadow with perennials. **piercyandco.com**

② SOMERSET HOUSE TEMPORARY FOREST

This month, to mark the London Design Biennale, the central courtyard at London's Somerset House will be filled with a forest of trees sourced from 200 countries. Pathways through the installation, by artistic director Es Devlin, will lead to a pavilion that reveals the United Nation's 17 Sustainable Development Goals. The installation is a challenge to the decree of the building's architect, William Chambers, that the symmetries of its central courtyard should never be interrupted by anything organic. The London Design Biennale takes place 1-27 June. **londondesignbiennale.com**

③ RESTORATION OF BURGAGE PLOTS

A £325,000 grant from the Welsh Government has enabled Pembrokeshire County Council to make landscaping improvements to the south bank terraces of Haverfordwest Castle. As part of the renovation of the castle by architects Purcell, the medieval gardens below the castle, known as 'burgage' gardens, will be landscaped to create natural habitats including wildflower meadows. Small trees and hedges and native plants will provide food and shelter for wildlife. Bat boxes and boxes for swifts and other birds will also be installed, alongside 'skeps' (medieval bee hives). **purcelluk.com**

④ NORTHERN DESIGN AWARDS

Designers Lee Bestall and Paul Robinson of Bestall & Co won Best Landscaping Design Project in the Northern Design Awards' residential category for a barn conversion in Derbyshire. The front garden has a courtyard entrance with bespoke lanterns set in box-edged parterre beds. The back garden has a grid-like layout, softened by brightly coloured flowers in summer and grasses and perennials in autumn. A large lawn, where *Malus* 'Rudolph' trees emerge from squares of wildflower turf planted with camassias for late spring interest, leads out to the wider countryside. **bestall.co**

4. TOM HODGSON

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⑤ NEWCASTLE CITY CENTRE

Newcastle City Council has revealed plans to give the city centre a £50-million revamp that will transform it into a healthier, greener and more pedestrian-friendly city. Proposed designs by LDA Design include greening Northumberland Street, the city's main shopping street, with trees and other planting, and installing pop-up food stalls and a flower market in Ridley Place, as well as independent shops and studios in Saville Row. Grey Street, furnished with new planting, paving and seating, will become the main pedestrian route between the city centre and Quayside. **newcastle.gov.uk**

⑥ CIVIC TRUST AWARD

Canada's first chemical-free, public, outdoor swimming pool took the award for outstanding design in the built environment at this year's Civic Trust Awards. Designed by Toronto-based design practice gh3, Borden Park Natural Swimming Pool in Edmonton features two pools, a sandy beach and outdoor showers, and cleans all water in a separate zone. The 'grey' water is first filtered in a raised gravel bed, then flows through the regeneration hydrobotanic ponds where it is fully filtered and aerated by the plants and zooplankton before being pumped back into the swimming pools. **civictrustawards.org.uk**

5. NEWCASTLE CITY COUNCIL / LDA DESIGN; 6. GH3

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- David

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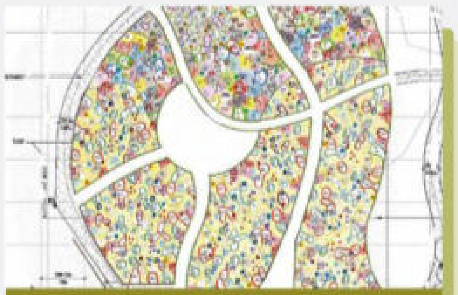

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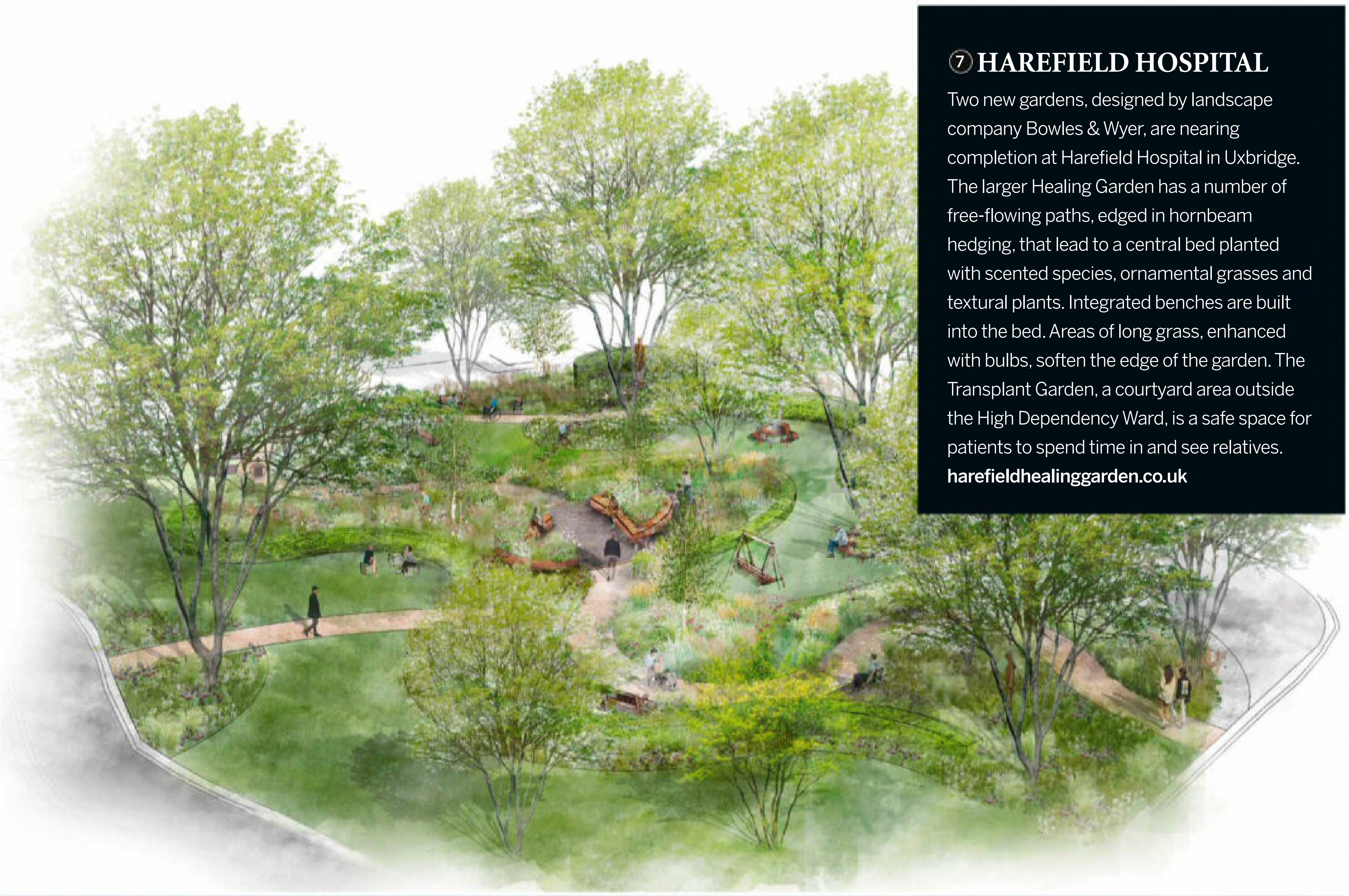
⑦ HAREFIELD HOSPITAL

Two new gardens, designed by landscape company Bowles & Wyer, are nearing completion at Harefield Hospital in Uxbridge. The larger Healing Garden has a number of free-flowing paths, edged in hornbeam hedging, that lead to a central bed planted with scented species, ornamental grasses and textural plants. Integrated benches are built into the bed. Areas of long grass, enhanced with bulbs, soften the edge of the garden. The Transplant Garden, a courtyard area outside the High Dependency Ward, is a safe space for patients to spend time in and see relatives. **harefieldhealinggarden.co.uk**



⑧ ELEVATED PARK FOR ROTTERDAM

Concept plans have been revealed to transform the de Hofbogen railway viaduct in Rotterdam into the longest and narrowest elevated park in the Netherlands. Designed by Rotterdam-based studio DE URBANISTEN, the two kilometre-long Hofbogenpark, which has an average width of 8m, will provide a planted walkway and place to relax for the city's residents. The layered planting, consisting of shrubs, grasses and low vegetation interplanted with bulbs, will be mainly native species and will provide interest in all seasons as well as creating a biodiverse corridor for wildlife. The park will not be illuminated at night, to allow animals to move freely along it. **urbanisten.nl**

8. DE URBANISTEN

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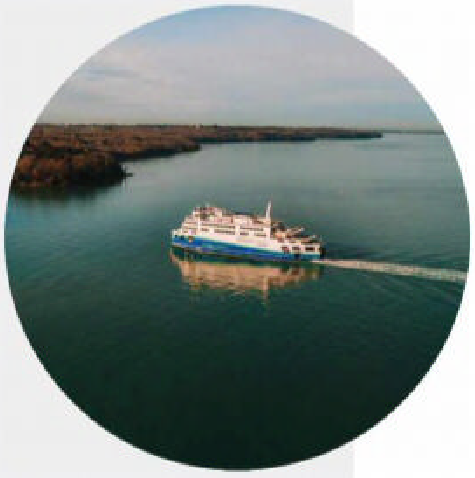
FIVE MUST-SEE GARDENS ON THE ISLE OF WIGHT

- **Ventnor Botanic Garden.** Ideal conditions for an extensive rare plant and tree collection come courtesy of the Ventnor Undercliff.
- **Osborne House.** As Queen Victoria remarked of her holiday home, “It is impossible to imagine a prettier spot.” The same is true today, thanks in part to the planting overseen by Prince Albert.
- **Morton Manor.** One of 16 privately owned island gardens in the National Open Garden Scheme, with highlights including a sunken garden and large acer collection.
- **Mottistone Gardens.** An array of colourful borders, shrub-filled banks and an olive grove set around an Elizabethan manor.



- **Farringford.** Colourful planting in the walled garden once enjoyed by Alfred, Lord Tennyson is based on his wife’s journal descriptions and contemporary watercolours.

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HOW TO MAKE HONEY GIN LEMONADE

This zingy summer cocktail is a doddle to prepare...

- Squeeze ten lemons and strain their juice into a jug
- Add a pint of Keepr's Honey Gin
- Hold a bunch of mint leaves in one hand and gently smack them with the other – this brings out the oils – then add them to the jug
- Stir well and pour over ice
- Add honey syrup according to individual taste, if needed
- To make honey syrup, warm equal parts honey and water gently until the honey dissolves (if it's a mild honey, you may need to add more). Allow to cool – it will keep for a month in the fridge.

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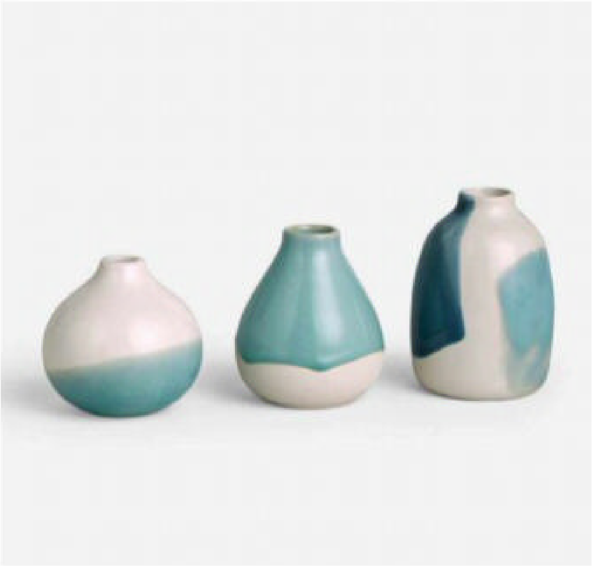
SOURCEBOOK

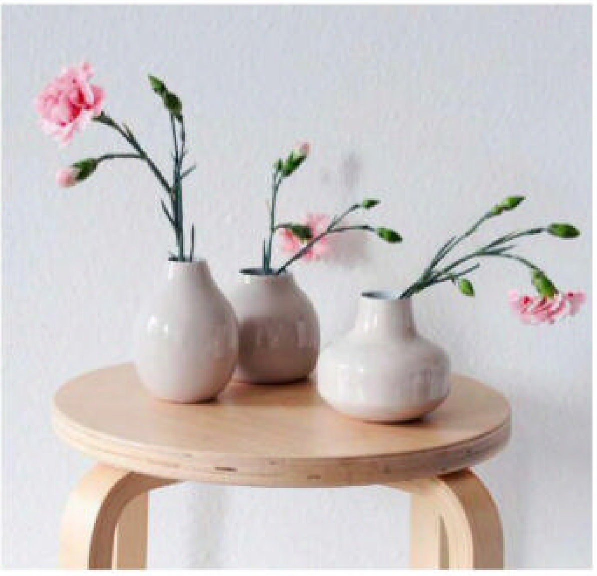
Bud vases

Display your prettiest blooms with our choice of stylish vases

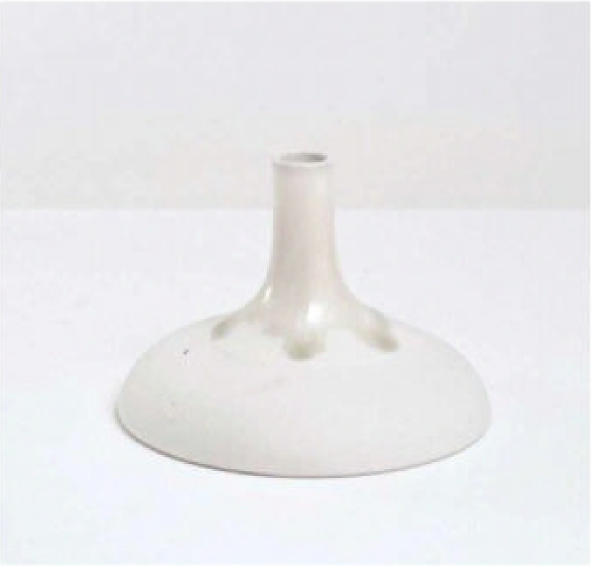
COMPILED BY KATIE BEALE



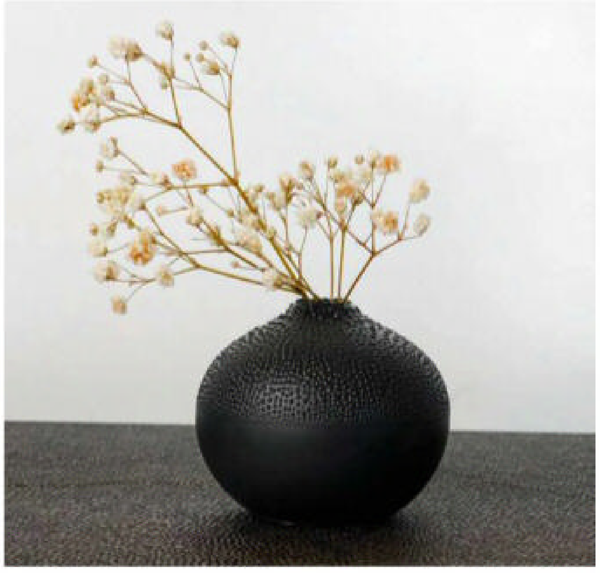
PRETTY PAINTERLY
Set of 3 Small Bud Vases (H7.5-10cm),
£12, Next,
0333 777 8000, next.co.uk



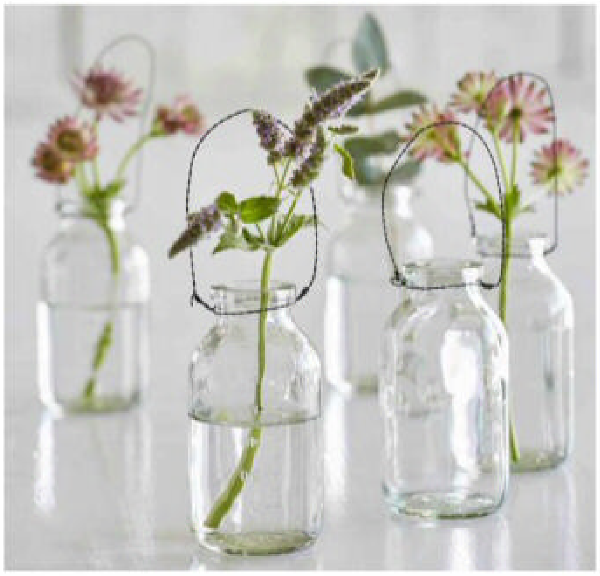
CLASSIC SET
Enamel Bud Vase Trio, cream (H10-12cm),
£28, Postcards Home,
01273 569080, postcardshome.co.uk



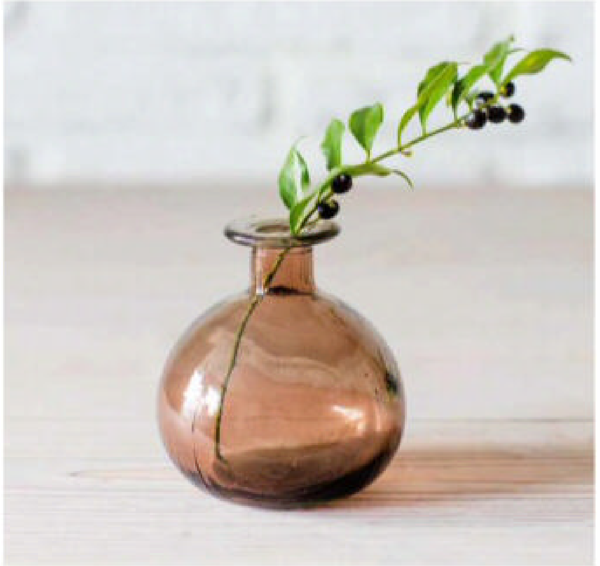
MODERN DESIGN
Watanabe Bud Vase Flat (H7.5cm),
£45, Trouva,
020 7193 6444, trouva.com



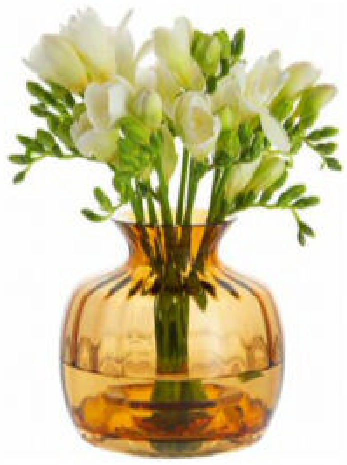
SIMPLY STYLISH
Pearl Bud Vase, black (H6cm),
£9.50, Reflections & Glory,
01625 919271, reflectionsandglory.com



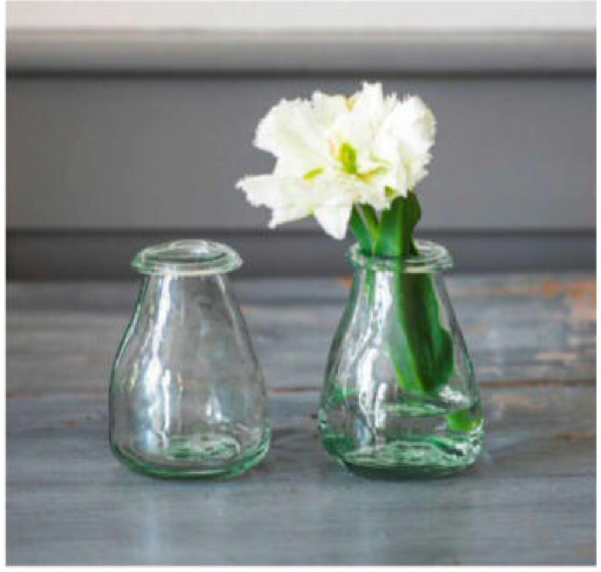
TRADITIONAL
Mini Hanging Bottle Vases, set of six (H9.5cm),
£15, Nordic House,
01872 223220, nordichouse.co.uk



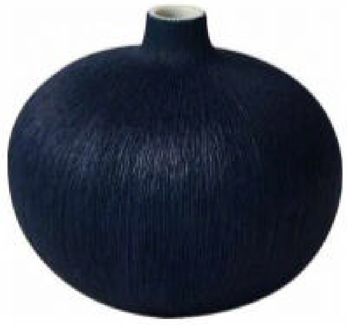
WARMING HUE
Clearwell Bud Vase, chestnut (H11cm),
£8, Garden Trading,
01993 845559, gardentrading.co.uk



WIDE PROFILE
Amber Glass Table Vase (H13.6cm),
£30.99, Wayfair,
0800 169 0423, wayfair.co.uk



RECYCLED GLASS
Set of Two Bud Vases (H11cm),
£16, Garden Trading,
01993 845559, gardentrading.co.uk



MATTE FINISH
Bari Blue Bud Vase (H7.5cm),
£25, Room 356,
07985 634529, room356.co.uk

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Fiona unearths a welcome surprise with **TURMERIC+**

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"I started taking **Turmeric+** and I haven't looked back."

Fiona Hudson, 58, from Hertfordshire is a keen gardener and company director of a small family boat yard business. She swears by a product called Turmeric+ which she discovered a few years ago, when she feared she would no longer be able to continue to garden as she used to.

"I spend a lot of time in the garden, it's very important to me, particularly over the past year. I'd be devastated if I had to stop and could no longer lift, bend and dig as I used to. I'm very hands on and I love to give cut flowers to friends and family.

"I stumbled across turmeric quite by chance. I had organised a 'Curry Night' for a large group of people and ate much more curry with turmeric than I ever usually do, plus loads of leftovers. I realised during this time that it was easier than usual to work in the garden."

The key active component of turmeric is curcumin. Around the world millions of people introduce curcumin into their diet by using turmeric in their cooking. The average daily dose of curcumin in the Indian diet is over 160mg (for an adult), usually consumed in an oily matrix, such as ghee or coconut milk, which helps with absorption of the curcumin.

The need for easy absorption is what led the scientists at FutureYou Cambridge to create Turmeric+ using the patented 'Curcuma Phospholipid Complex' formulation. It's thirty times more absorbable than standard turmeric and contains vitamin C, which contributes to normal collagen formation for the normal function of cartilage.

Fiona continues: "I started to research turmeric supplements on the internet. There seemed to be an overwhelming number of products but Turmeric+ from FutureYou Cambridge stood out as they're scientifically researched and proven to be effective. There was no way I could eat the amount of turmeric through curries on a regular basis so this seemed like a practical solution. I started taking Turmeric+ and I haven't looked back."

"I'm now not only able to garden for hours in comfort, I've also returned to a fairly regular and intensive exercise class which I had been avoiding for years. I'm over the moon."

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FutureYou Cambridge, the nutraceutical company known for its science-backed health supplements, is offering new customers the chance to try its flagship product, Turmeric+, for just the cost of the £1.50 postage.*

Turmeric+ was developed in Cambridge with the backing of a scientific advisory board including luminaries such as Dr Nicholas Shenker, a leading rheumatologist and chronic pain expert at Cambridge University Hospitals NHS Foundation Trust (Addenbrooke's). The formulation is thirty times more absorbable than standard turmeric, and also contains vitamin C which contributes to normal collagen formation for the normal function of cartilage.

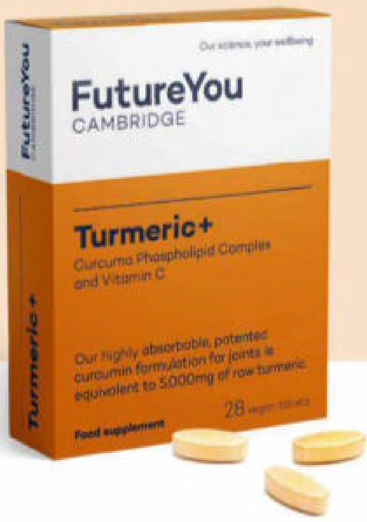
Since launching the product the company has continually received positive feedback from happy customers, particularly on Trustpilot, the independent online review platform.

'As far as I'm concerned this stuff is magic... Highly recommend!' wrote one 5 star reviewer. 'The product appears to meet all its promises and the service levels from FutureYou are first class,' said another.

'We're very happy to give people their first pack for free so they can experience it for themselves,' says Adam Cleevely, the company's CEO.

'It might sound bonkers but it really isn't. We're that confident in the effectiveness of our formulation.

'I can't think of a better way to convince people. If they like it, they will stick with it. Tens of thousands of customers already do.'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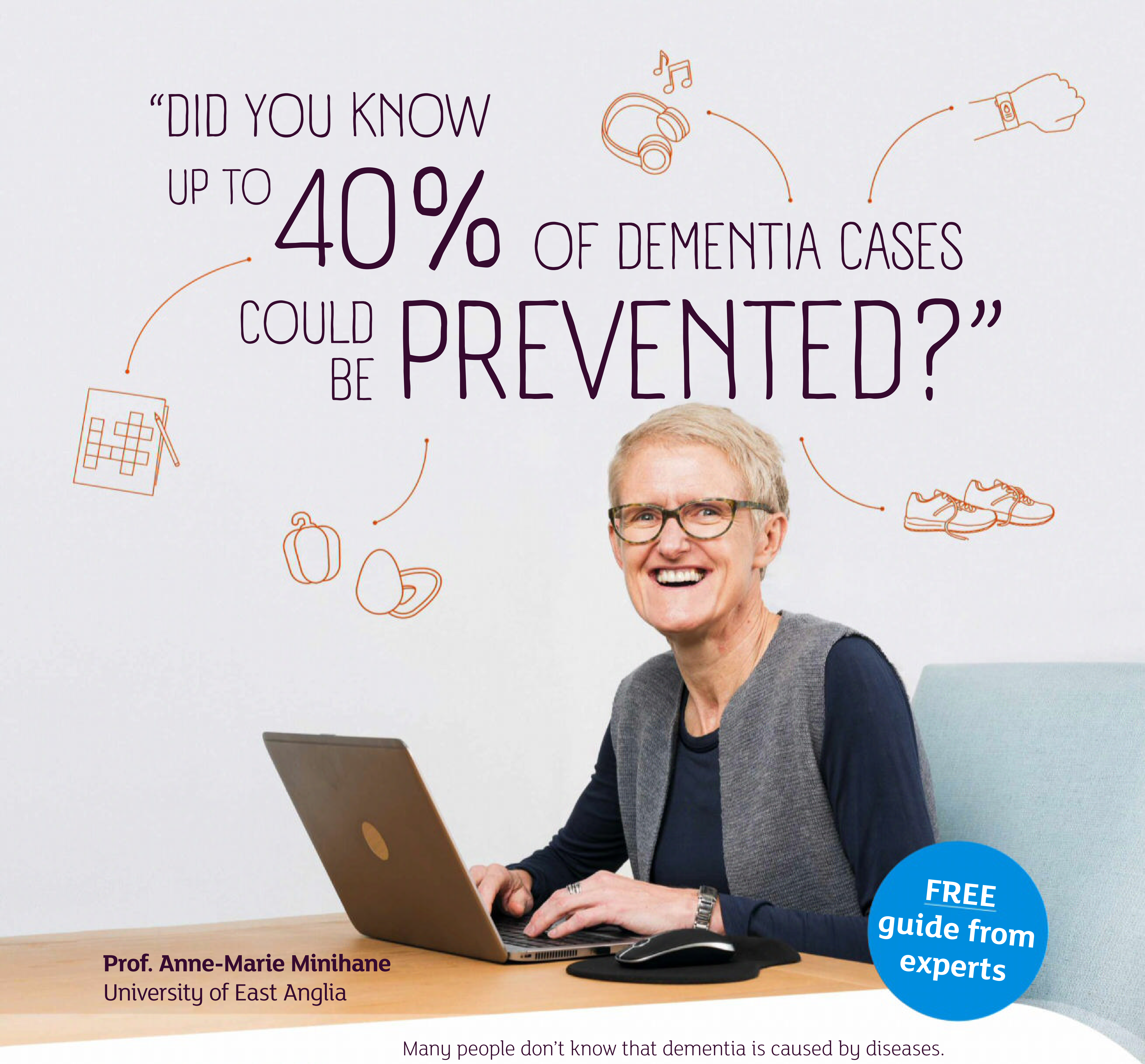
Discount valid until 30th June 2021. **Turmeric+ contains vitamin C which contributes to normal collagen formation for the normal function of cartilage and bones.** New UK customers only. One free trial per household. Your first box is free (Just pay £1.50 postage) and you will be enrolled into a flexible subscription (£16.80 every 28 days). We regret but we cannot take payment for this offer by cheque. You can stop deliveries at any time without obligation. See website for more information on our subscription service. Turmeric+ from FutureYou Cambridge should be consumed as part of a healthy and balanced diet and lifestyle. If you are taking any prescribed medication or have any medical conditions always consult your doctor or pharmacist before taking vitamins or supplements. Trial pack promotion cannot be used in conjunction with any other promotions.

Trustpilot ★★★★★



“DID YOU KNOW UP TO 40% OF DEMENTIA CASES COULD BE PREVENTED?”

Prof. Anne-Marie Minihane
University of East Anglia

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Alzheimer’s Research UK

DOWNTOOLS

Book reviews, back issues, crossword, reader offer, a weekend in…

How insects, along with flora and minerals, have informed the categorisation of colour since Werner's 1774 *Nomenclature of Colours*, is explored in *Nature's Palette* by Patrick Baty, reviewed on page 117.

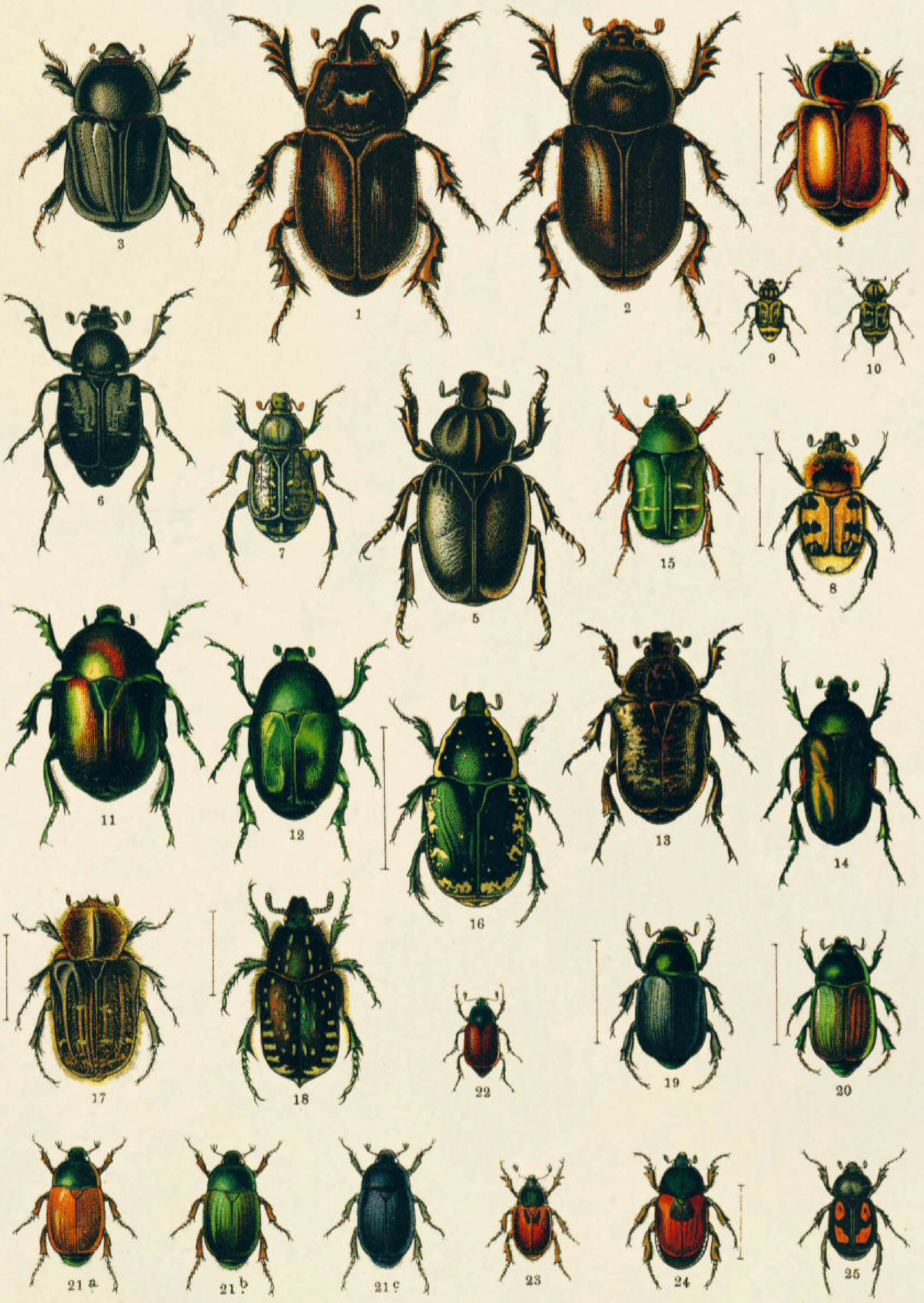
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ILLUSTRATION FROM *BEETLES OF RUSSIA AND WESTERN EUROPE*, 1905, BY GEORGIY JACOBSON. COURTESY OF THAMES & HUDSON

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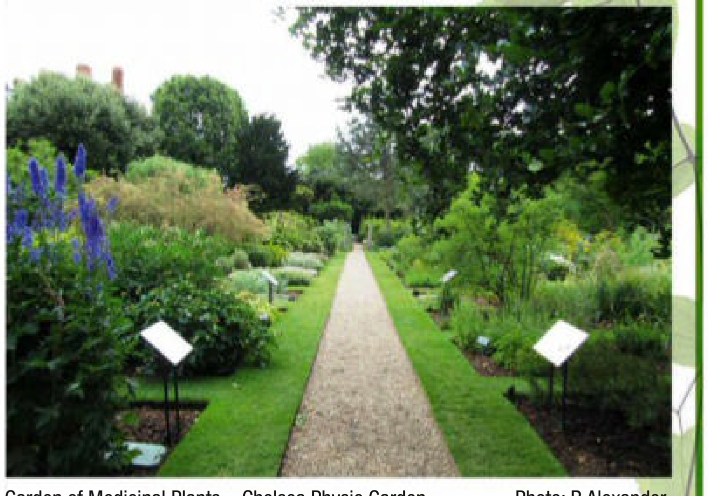

Garden of Medicinal Plants – Chelsea Physic Garden Photo: R Alexander

Not sure which Diploma course is for you? We prefer potential students to attend an Information Session when Rosemary explains the whole course content and you can see our facilities at the historic Chelsea Physic Garden.

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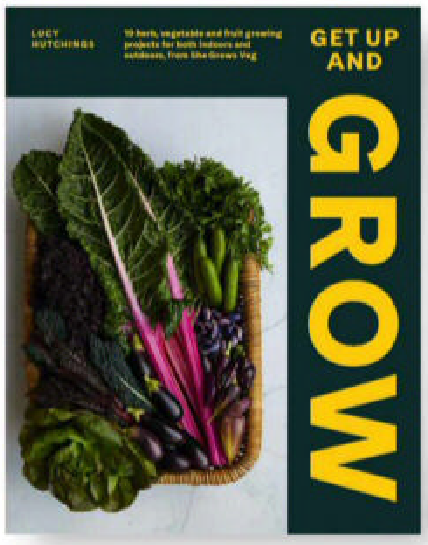


GET UP AND GROW

by Lucy Hutchings

Hardie Grant, £16.99
ISBN 978-1784883928

Fans of She Grows Veg will delight at this vibrant book from Lucy Hutchings, packed with projects to inspire you to grow your own edible garden.

Reviewer Katie Beale is editorial assistant of Gardens Illustrated.

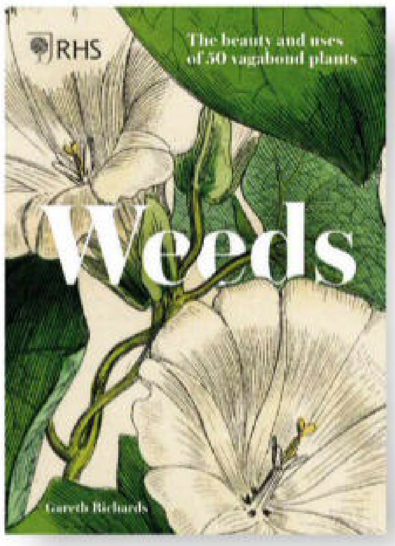
While her Instagram feed (@shegrowsveg) has amassed more than 1,000,000 followers and is full of vibrant scroll-worthy images of her garden, there is little we know about the woman behind this brand: Lucy Hutchings. *Get Up and Grow* sheds some light on the author's personal journey and passion for gardening, and how she has experienced both the mental and physical health benefits. After a brief introduction, she covers The Basics, which include lighting, potting, feeding and trouble shooting. Each chapter is packed full of handy tips and written in an informative, yet mildly informal tone, which resonates well with a new gardener like myself.

I particularly liked the chapter on Potting Up – aimed specifically at indoor and outdoor potting in small spaces. Many novice gardeners who live in relatively small spaces will appreciate and relate to this and – most importantly – feel inspired to find ways to make their space work for them. Following on from this are pages on edible flowers and houseplants, and a long list of popular fruit and vegetables, with key facts and top tips on growing.

The main portion of the book is a series of 19 projects ranging from an indoor spice garden, window plant shelfie, salad trolley and edible art – these will most certainly whet the appetite of a budding gardener. Each creative project is complemented with detailed sketches, photography and step-by-step instructions walking you through the basics.

These are all well suited for simple, sustainable starter-projects to help set the reader up on their journey in growing an edible, self-sufficient, and sustainable garden – that tastes as delicious as it looks.

Overall, *Get Up and Grow* achieves what it sets out to: through motivational writing, creative ideas and mouth-watering photography, it inspires even the novice to get up and start growing their own.



RHS WEEDS: THE BEAUTY AND USES OF 50 VAGABOND PLANTS

by Gareth Richards

Welbeck for the RHS, £14.99
ISBN 978-1787394643

An enjoyable and fascinating insight into 50 much-maligned plants, which may just change your attitude to many irksome garden weeds.

Reviewer Matthew Biggs is a Kew-trained gardener and presenter.

An oft-repeated horticultural mantra is 'weeds are plants growing where they are not wanted'. What is accepted and what is not, is wholly dictated by the attitude of the gardener. Many who welcome daisies in the lawn will be intolerant of ground elder swamping their manicured herbaceous border (weed control is essential, even in wildlife gardens).

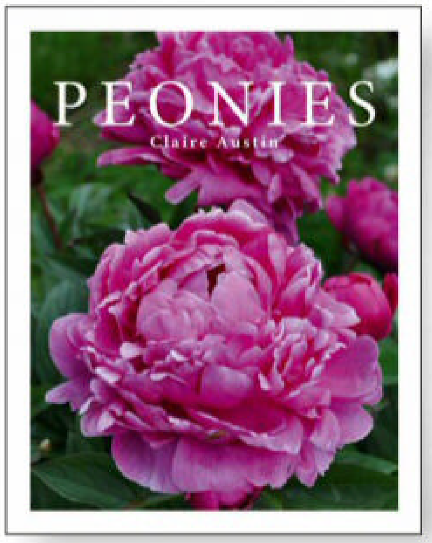
Two types of weed spread their way through the book: native species that have hopped over the fence to become weeds in our garden and others that have jumped the other way. In many cases the latter have launched a botanical invasion, and despite the author's valiant defence, the case is dismissed on Japanese knotweed and Himalayan balsam, but the benefits of *Buddleja davidii* to a host of butterflies and moths more than justifies its widespread urban existence.

What can really mollify our attitude, however, are native 'wildflowers turned weeds', which have beneficial uses and the book is filled with enlightening examples, including the 50 cultivars of *Achillea millefolium* listed in *RHS Plant Finder*, while hairy bittercress, the young shoots of ground elder (with a splash of honey and lemon vinigarette), blanched dandelion leaves and fat hen (its young leaves can be cooked like spinach and seeds mixed into rice) add a dash of hip to any culinary repertoire.

The book is easy to read and informative, ideal for dipping into and illustrated by exquisite botanical illustrations – many from the archives of the Royal Horticultural Society – and is full of fascinating facts that would appeal to anyone who is interested in learning more about 'weeds', be they students, horticultural historians or open-minded gardeners.

RHS Weeds may not rehabilitate these plants in the minds of those who wish to create a weed-free Eden, but it will certainly help most of us learn to respect their backstory and uses, before uprooting them from the ground.

BOOK REVIEWS



PEONIES
by Claire Austin

White Hopton Publications, £25
ISBN 978 0993164736

Expert nurserywoman Claire Austin shares advice from decades of growing peonies in this hugely useful deep-dive book.

Reviewer Jack Wallington is a garden designer.

Now we are talking. *Peonies* is my favourite among the many practical books to have landed on my desk for some time. Nurserywoman and grower Claire Austin offers us a lifetime of knowledge about a genus of plants that hasn't received enough love lately.

It's obvious with gardening books when someone is writing from direct experience, because the advice comes loaded with hands-on anecdotes and observations. Here every sentence and photo exudes exactly that. Every photo incidentally taken by the author herself across multiple decades of the plants she has grown or seen directly.

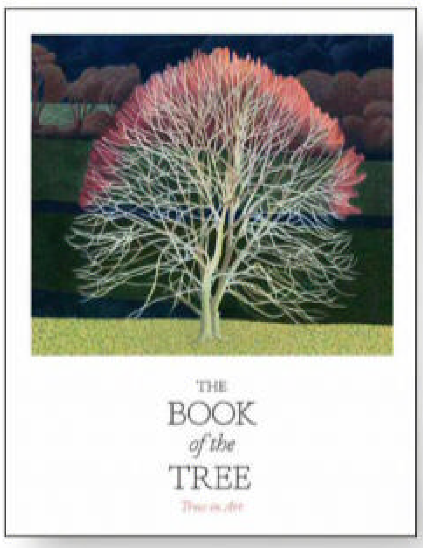
Peonies is frank and clearly structured. Starting with a rough guide to the plants, explaining the differences between the three main types of peony: herbaceous (split into lactiflora, hybrid and species), intersectional and tree peonies. A distinction carried through the book to help choose the right plants for various situations.

We learn everything about peony growing from buds and roots, accompanied by plenty of photographs, to how to divide and propagate. Claire pretty much drives a JCB through the myth that peonies are fussy about being moved with insights on propagation at her Hardy Plants nursery in Wales.

I particularly loved the short diary section on Claire's expeditions to peony breeders around the world from the 1980s to the present.

The latter half of the book is dedicated to alphabetic directories by type, with the merits of and growing information about the peonies the author finds perform best. Personally, I was taken by the single forms that might suit naturalistic situations.

Although a designer, at heart I am a nerdy gardener who wants to learn everything there is to know about plants to make the best plant choices. *Peonies* by Claire Austin immediately sits on my essential reference book shelf, and I recommend it goes on to yours too.



THE BOOK OF THE TREE: TREES IN ART
by Angus Hyland and Kendra Wilson

Laurence King Publishing, £14.99
ISBN 978-1786276544

A pleasingly green, pocket-sized art show, which intersperses some of the most beautiful artworks inspired by trees with texts about the artists.

Reviewer Rosanna Morris is a freelance writer.

Royal College of Art graduate Angus Hyland, and author and garden writer Kendra Wilson have curated an exhibition of trees in art, only rather than a bricks and mortar exhibition space, they present this book.

Tree art may be considered a niche genre, says their opening, but in actual fact many of the art world's greats have depicted trees. Claude Monet and his poplars in the late 19th century, for example. What follows are pages of selected artworks accompanied by short texts on the artist and their interest in particular trees.

Some entries will surprise. John Singer Sargent, who by 1910 had given up all but the occasional portrait, devoted himself to landscapes, and had a penchant for olive trees. And Piet Mondrian experimented with trees before abstraction.

The beautifully written synopses and stories for each artist and work make you linger and lean in. Hyland and Wilson give insight into each artist's oeuvre, and explain the imagery, context, and historical significance of the artwork in focus. Some entries are so vivid they place the viewer in the exact spot of the artist.

Descriptions are interspersed with quotes, observations and other relevant artworks, which give time for reflection and to move from one work to another. Indeed, the plain white design of the book is much like the light space of an art gallery.

The book covers idyllic scenes of trees in pastoral landscapes, but also cultivated gardens of country houses, mystical and solemn existential works, and poignant modern-day pieces such as Claire Cansick's *The Burning of the Amazon,* 2020. Cansick is a member of the tree-focused group of artists known as the Arborealists and it is good to see current female artists, such as Cansick and also Annie Ovenden featured alongside David Hockney and Alex Katz.

Occasionally the language verges on scholarly but this suits the style of the book – an academic appreciation of these vital subject matter.

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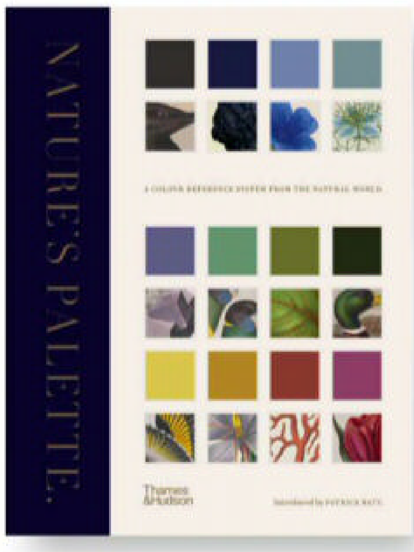


NATURE'S PALETTE: A COLOUR REFERENCE SYSTEM FROM THE NATURAL WORLD

by Patrick Baty et al

Thames & Hudson, £35
ISBN 978-0500252468

A richly illustrated celebration of Werner's Nomenclature of Colours, *the little book that Charles Darwin kept to hand on HMS* Beagle.

Reviewer Katy Merrington is cultural gardener at The Hepworth Wakefield.

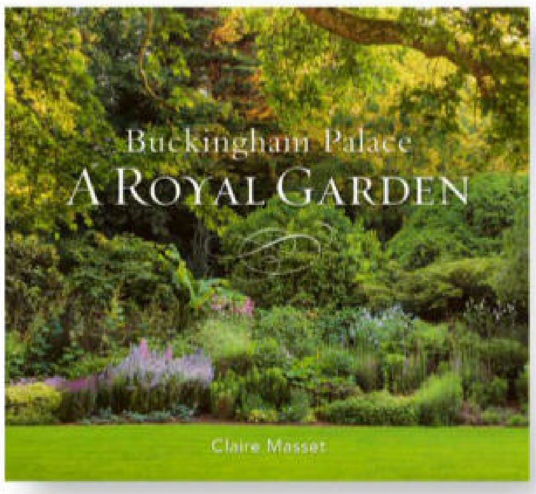
Nowadays we have paint and Pantone charts but before colour photography and print it was difficult to define a specific colour precisely. In 1774, the German geologist Abraham Gottlob Werner attempted to create a colour reference system by matching 54 colours with a mineral of the exact same tint. In the early 1800s the Scottish flower painter, Patrick Syme took Werner's publication and expanded it to 110 colours, with swatches of paint and references from flora and fauna. The slim volume became an invaluable resource to those aiming to identify and describe the wonders of our natural world.

In *Nature's Palette*, the heritage paint specialist Patrick Baty investigates and enhances Syme's edition, adding exquisite illustrations to accompany each of the animal, vegetable and mineral references that make up the original colour charts. With photos of collectors' cabinets and essays exploring the context and legacy, you feel like you are holding the halls of a natural history museum in your hands.

Werner's *Nomenclature* has a pared-down poetry in its statement of chromatic equivalents – reddish white translates to the egg of a grey linnet, to the back of the Christmas rose and to porcelain earth. No lyricism is lost with this careful curation of botanical and scientific artwork. There is a sense of joy here in the act of looking and looking closely.

The tightly cropped snippets of imagery bring an abstract quality – prompting you to question your own sense of observation. How well could you describe the leaves of leeks in winter or the wing feathers of a jay?

Every page is teeming with life and inspiration for planting design, interiors and artwork. Baty concludes with a valuable table detailing how the historic hues correspond to modern paint and print tones. *Nature's Palette* is an invitation to relish colour and to appreciate our world with precision.



BUCKINGHAM PALACE: A ROYAL GARDEN

by Claire Masset

Royal Collection Trust, £16.95
ISBN 978-1909741690

A colourful insight into the hidden gardens of one of the world's most famous buildings: the landscape, plants, history and horticulture.

Reviewer Andy McIndoe is a horticulturist and garden writer.

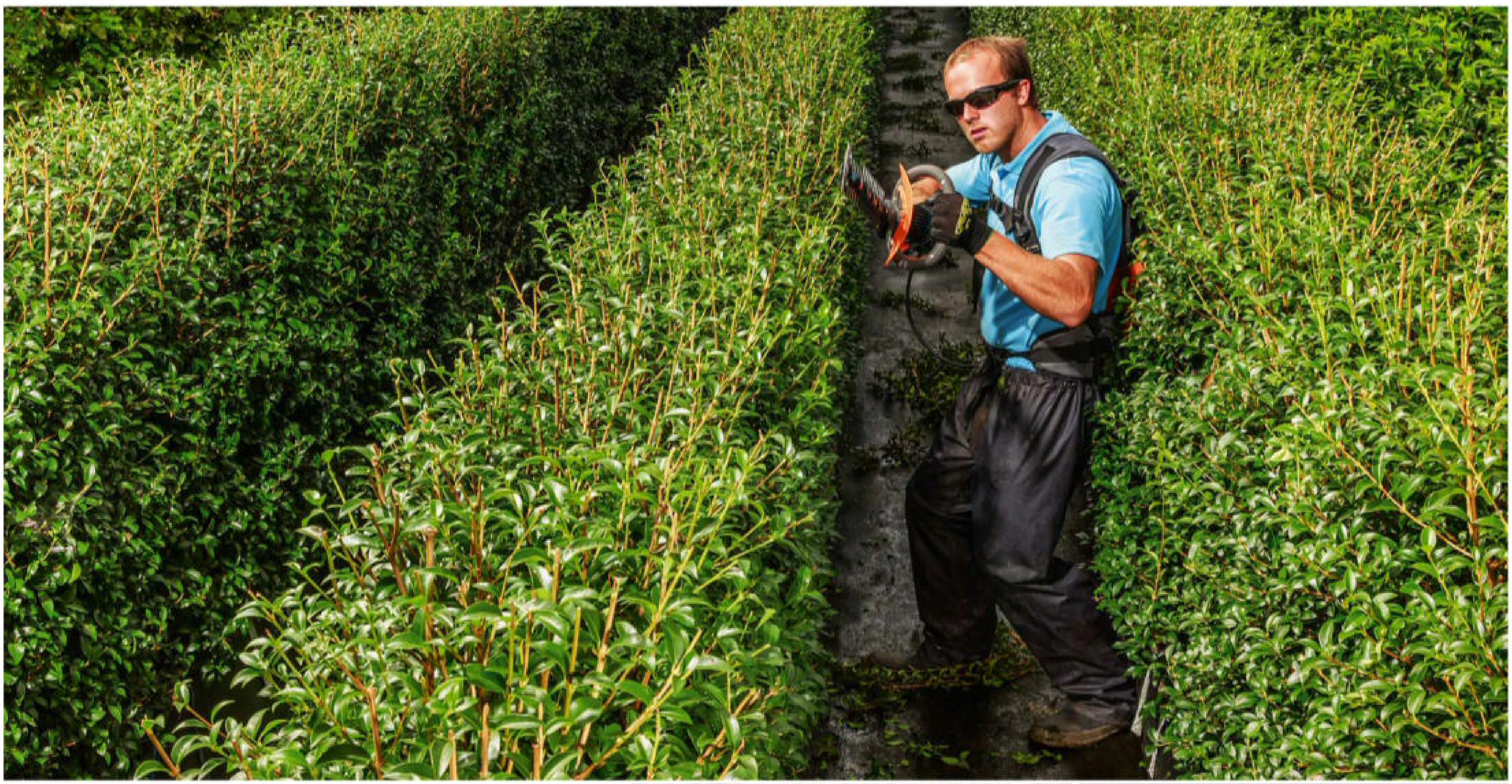
Royal Garden Parties have allowed privileged guests to enjoy the private gardens at Buckingham Palace in the height of summer since the reign of Queen Victoria. In more recent years the Palace and gardens have been open to the public during the summer months. Claire Masset's book, *Buckingham Palace: A Royal Garden*, gives a glimpse into these fine grounds in all seasons, revealing some of the many treasures hidden behind the walls that surround 16 hectares in the heart of London.

The overall impression of the garden at Buckingham Palace is grand and traditional: fine lawns, extensive rose garden, exuberant herbaceous borders. These will certainly be the features noted by most visitors. However, the book highlights the diversity of plant material, the mature trees and the conservation of native species that thrive there.

Turning the pages the overall impression is one of colourful pictures which seem to outweigh the text. John Campbell's fine images give the reader a realistic impression of the extent of the landscape. These are accompanied by several catalogue-style spreads highlighting some of the flowers, fruits and foliage by season: colourful if somewhat mainstream.

Mark Lane's notes on jobs by season add a human note, underlining that this is a real garden that requires expert maintenance to achieve the highest standards. Gardeners may find the information rather basic, whereas the less knowledgeable may marvel at what goes into it.

The historical notes, including Queen Charlotte's zebras and Queen Victoria's watercolours make this an interesting coffee table book to dip into. Royal watchers will love it, but may be disappointed by the lack of pictures of The Royal Family. Any garden lover visiting the Palace will undoubtedly opt for this book as a souvenir, in preference to one focussing on the building and the history.



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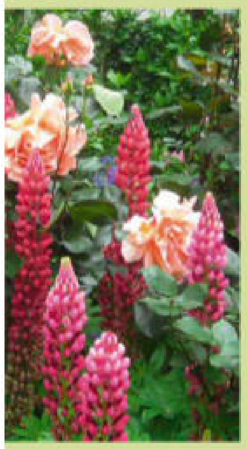

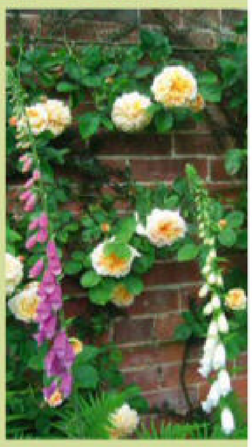

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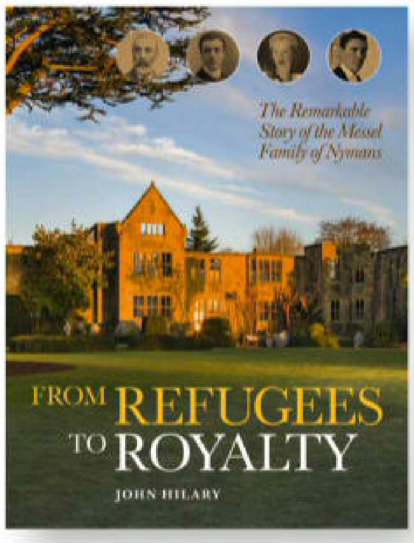

The Remarkable Story of the Messel Family of Nymans
FROM REFUGEES TO ROYALTY
JOHN HILARY

FROM REFUGEES TO ROYALTY: THE REMARKABLE STORY OF THE MESSEL FAMILY OF NYMANS

by John Hilary

Peter Owen Publishers , £25
ISBN 978-0720621068

A fascinating account of the family who arrived in England as emigrants in the 19th century and later created the famous gardens at Nymans.

Reviewer Annie Gatti is a garden writer.

Nymans, on the edge of the High Weald in West Sussex, is one of the National Trust's most popular properties. This book is the story of the Messel family who owned the 400-acre estate from 1890, when Ludwig Messel, a German Jew who reputedly emigrated to England with gold coins sewn into the hem of his shirt, bought it as his country retreat, until 1954 when it was handed over to the National Trust.

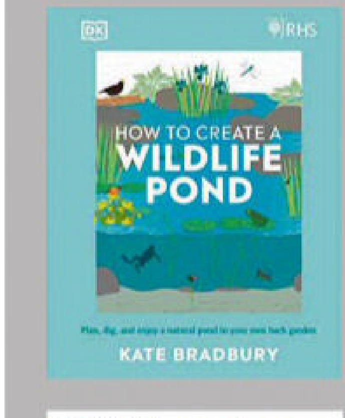
The author, great-great-grandson of Ludwig, traces the family's history back to 18th-century Germany where his ancestors, expelled from their home town by edict of George III, settled in the village of Messel. It is a story of social exclusion, business acumen, hard graft, artistic talent and family tragedies, and features figures such as modernist architect Alfred Messel, London-based theatrical and architectural designer Oliver Messel, and photographer Antony Armstrong-Jones, the son of one of Ludwig's granddaughters, who married Princess Margaret, the four times great-granddaughter of George III.

In terms of the garden at Nymans, which is introduced about a third of the way into the book, the story centres on Ludwig and his head gardener James Comber, and on Ludwig's son Leonard and his wife Maud who took over in 1916. Their daughter Muriel also played an important part, designing the borders in the Wall Garden and cataloguing some 2,000 of the garden's species in *A Garden Flora*.

Hilary's research shows that Ludwig befriended other local garden owners including Sir Edmund Loder and William Robinson but that he could not have created the tree and shrub-rich gardens without Comber, shown bowler-hatted with his team of gardeners, who got his first gardening job at the age of 13, filled Nymans with exciting hybridisations, and was awarded the RHS Victoria Medal of Honour nine years before Leonard received his.

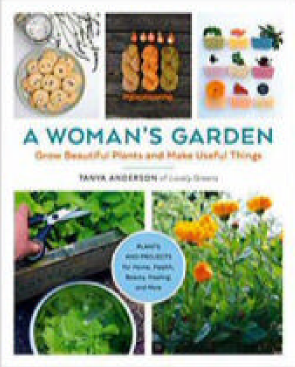
Other books

From healing plants to plants that help wildlife, discover more about the natural world among this month's additional books


DK
RHS
HOW TO CREATE A WILDLIFE POND
KATE BRADBURY

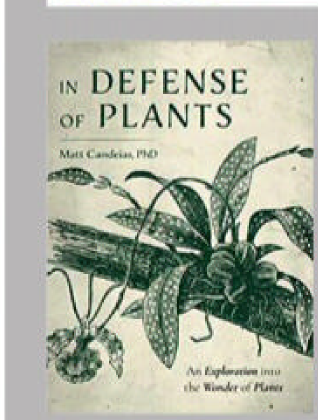
RHS HOW TO CREATE A WILDLIFE POND

by Kate Bradbury, DK, £14.99,
ISBN 978-0241472927
A beautifully visual, step-by-step guide on how to plan, create and build a wildlife pond. Plus, top tips on how to encourage a natural eco-system within it.


A WOMAN'S GARDEN
Grow Beautiful Plants and Make Useful Things
TANYA ANDERSON

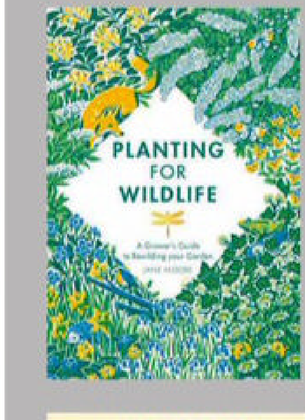
A WOMAN'S GARDEN

by Tanya Anderson,
Cool Springs Press, £18.99,
ISBN 978-0760368404
Author Tanya Anderson shows how to put your plants to good use for your home and health with 35 brilliant projects, edibles and art – all from your garden.


IN DEFENSE OF PLANTS
Matt Candeias, PhD
An Exploration into the Wonder of Plants

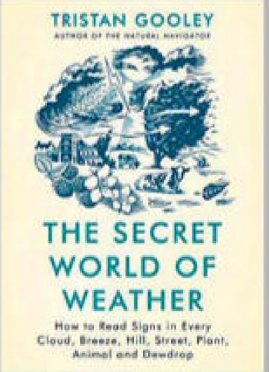
IN DEFENSE OF PLANTS

by Matt Candeias, PhD,
Mango Media, £16.95,
ISBN 978-1642504538
A detailed guide introducing the vast and wonderful world of plants, that explains their symbolism and history, through fascinating stories.


PLANTING FOR WILDLIFE

PLANTING FOR WILDLIFE

by Jane Moore,
Quadrille Publishing, £12,
ISBN 978-1787136755
Full of simple ways that you can make your small or large garden into a tranquil haven for a range of creatures, from birds and bees to hedgehogs.


TRISTAN GOOLEY
THE SECRET WORLD OF WEATHER
How to Read Signs in Every Cloud, Breeze, Hill, Street, Plant, Animal and Dewdrop

THE SECRET WORLD OF WEATHER

by Tristan Gooley, Sceptre, £20,
ISBN 978-1529339550
An interesting introduction to the secret world of weather. Spot hidden signs all around that will enable you to embrace the outdoors and plan your garden accordingly.

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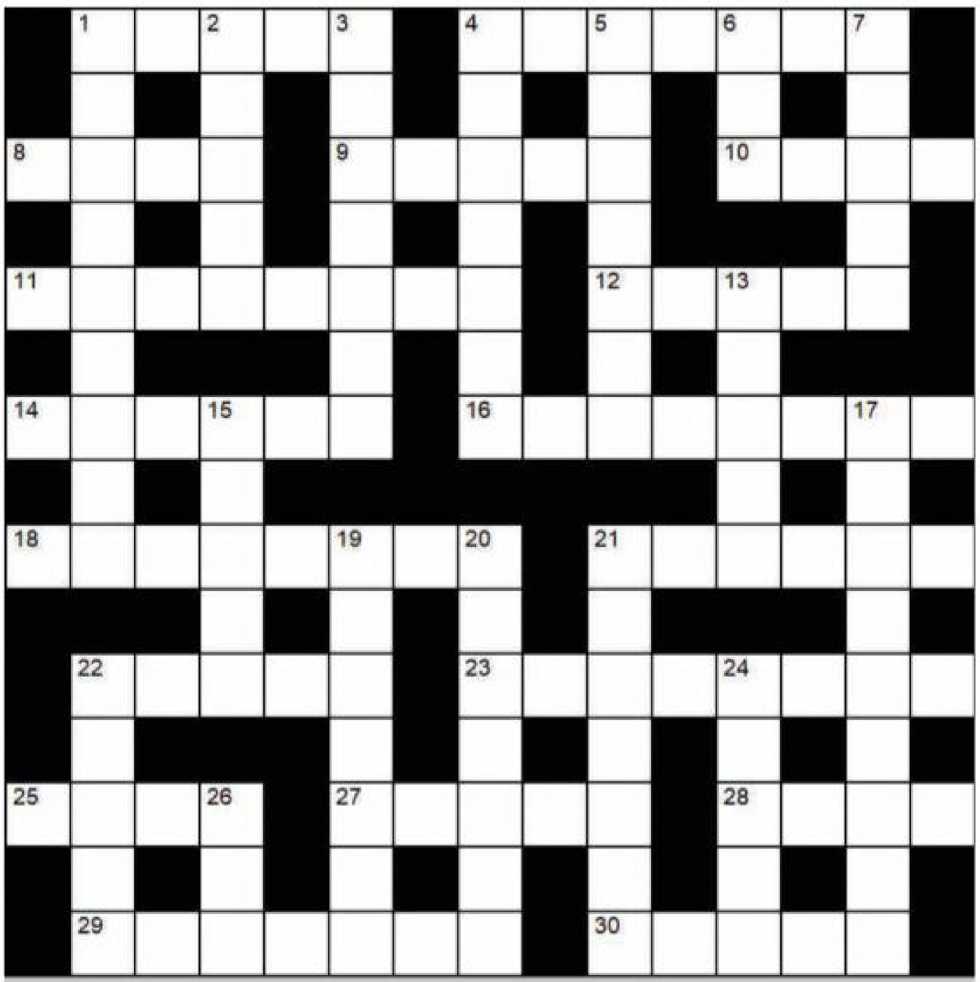
Crossword



ACROSS

1 Spread like a rhizome – or like Virginia! (5)
4 Genus of trees/shrubs with pea-like flowers – has poor alternative (7)
8 Undesirable plant in garden… is tiny and dead (4)
9 Botanist in Kew hides unpleasant smell (5)
10 Like the delicate leaves of *Acer palmatum* – in viola, cyclamen (4)
11 Genus of Spanish broom… tips arum over (8)
12 Characteristic way of growing and shape of a plant (5)
14 Pollen-producing part of flower (6)
16 Genus of 'Jack-in-the-pulpit' plant – Mia's area, possibly (8)
18 Herb that's sweeter than its relative oregano (8)
21 Genus of plant with daisy-like flowers – belonging to US President? (6)
22 Used a dibber – not interested! (5)
23 Honeysuckle genus (8)
25 Favourable publicity for a plantlet grown in modular tray? (4)
27 Eg strong garden string (5)
28 Numerous patches of ground? (4)
29 A ruby-red dianthus with mauve fringes – for a wise ruler (7)
30 Space, possibly, for a leafless flowering stem eg of a tulip (5)

DOWN

1 A canna with yellow/red flowers, named after an Egyptian queen (9)
2 *Sambucus nigra* tree whose fruit is used in wine (5)
3 *Passiflora* is the genus of the ___ flower (7)
4 Ask Mimi about… an evergreen shrub with flower panicles and berries (7)
5 Oriental vegetable aka Chinese cabbage (3,4)
6 Essential product of eg eucalyptus (3)
7 A yellow-leaved *Cotinus coggygria* – in cerulean *Cotinus* (5)
13 Hairy growth at centre of an iris's falls (5)
15 *Vinca* __ – the larger of the vincas (5)
17 Series of fruit trees trained into columnar shape – treat mine differently! (9)
19 *Polygonatum* cultivar named for its florid flower stalk (3,4)
20/22 Common name for *Calibrachoa* (petunia relative) – 1,000,000 clangers? (7,5)
21 Granny's ___ is common name for aquilegias (7)
22 See 20 down
24 A common name for *Zantedeschia* is ____ lily (5)
26 Substance used for eg water-retaining crystals (3)

• **Solutions to this issue's crossword will be printed in the Plant Special issue**

SOLUTION TO MAY ISSUE'S CROSSWORD

ACROSS 1 Iberis **5** Spotted **10** Blue moon **11** Turnip **12** Geum **13** Flesh **14** Scab **15** Big sky **17** Strulch **19** Lavender **21** Oudolf **24** Samba **25** Anya **26** Garrya **28** Erigeron **29** Stinger **30** Stalks.
DOWN 2 Ballerina **3** Rheum **4** Shoo-fly **6/23** Pitcher plant **7/22** Tar spot **8** Evita **9** Angel's trumpet **14** Solid **16** Spent **18** Hollyhock **20** Disease **21** Ovaries **25** Areca **27** Run.

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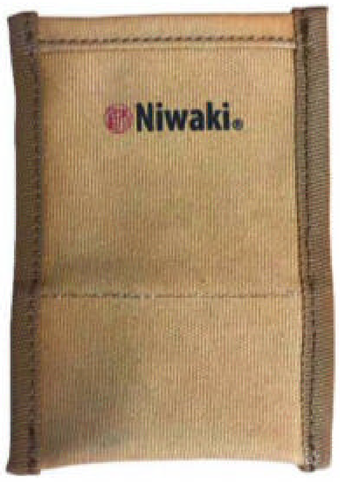

Pocket pouch

Summer gardens to visit

Summer is a great time to visit this collection of stunning gardens

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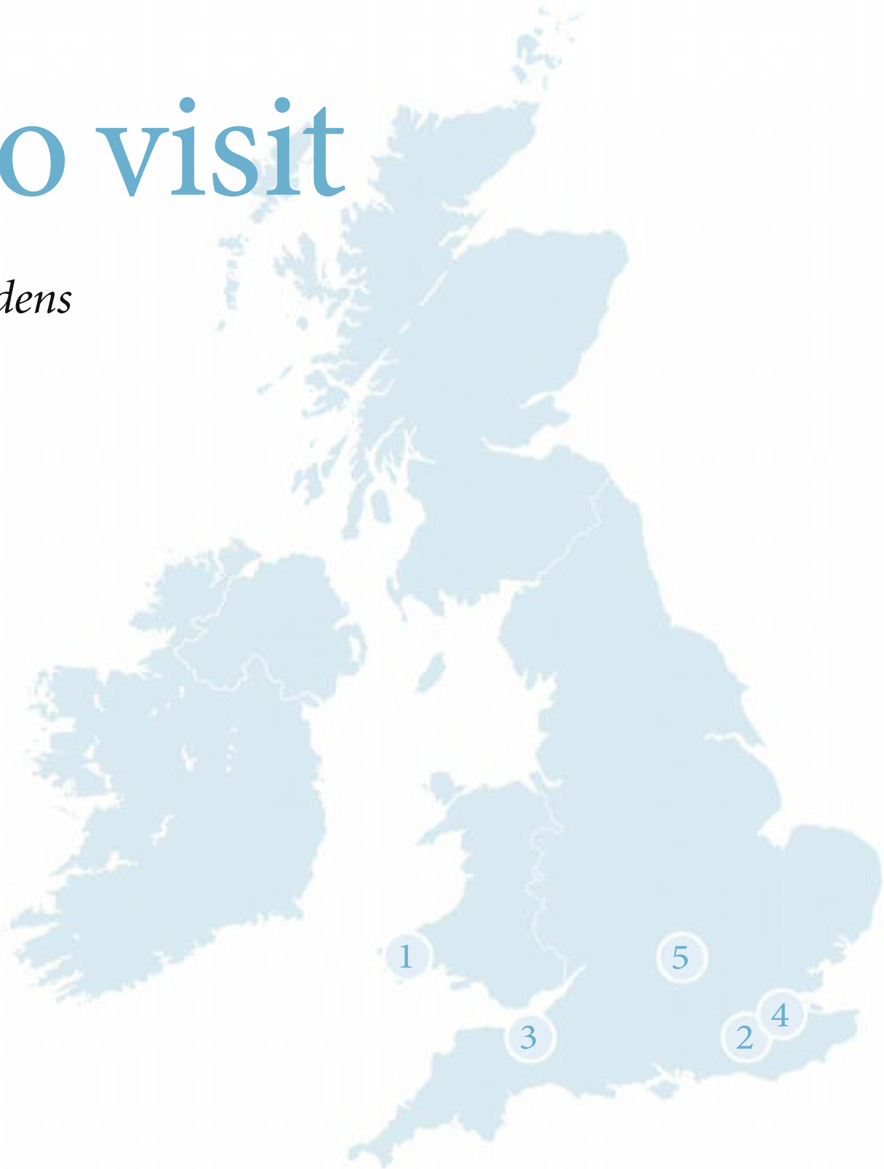
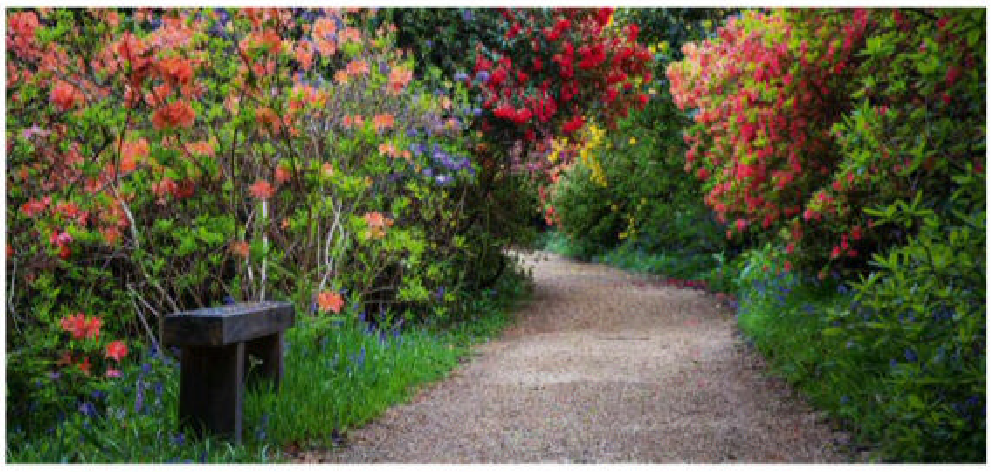
The Rhos, Haverfordwest SA62 4AS | 01437 751326 | pictoncastle.co.uk





2 LEONARDSLEE LAKES & GARDENS

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3 HESTERCOMBE GARDENS

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4 GREAT COMP GARDEN

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Nr Sevenoaks Kent TN15 8QS | 01732 885094 | greatcompgarden.co.uk

5 WATERPERRY GARDENS

A place to explore, relax and shop in beautiful surroundings. June brings Lupins to The Herbaceous Border as it blooms with summer colour and the Mary Rose Garden is in all its full glory. Don't miss the Rare Plant Fair on 13 June. Open 10am to 5.30pm.

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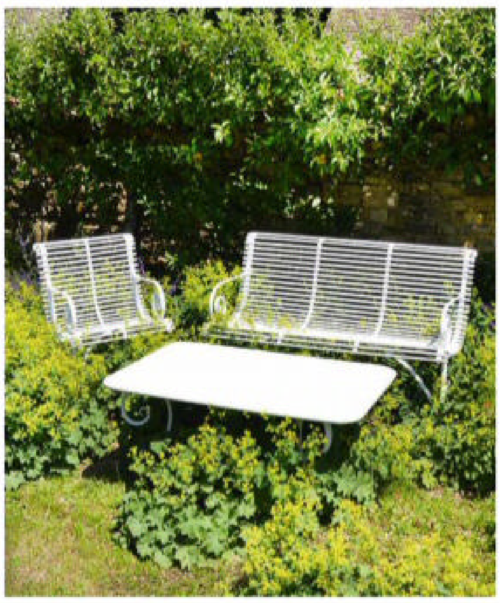

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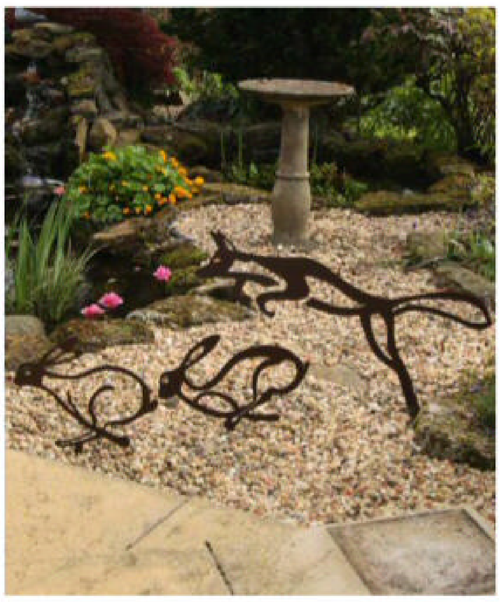

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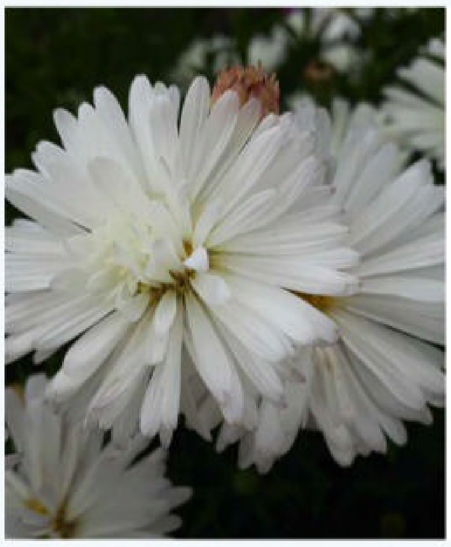
Summer nursery guide

Get inspired for the summer season with the best plant and bulb suppliers



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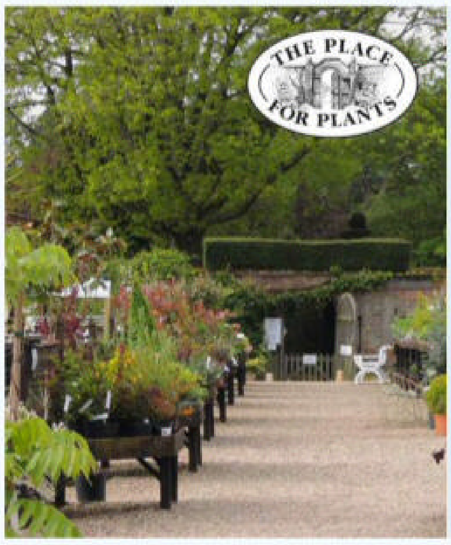

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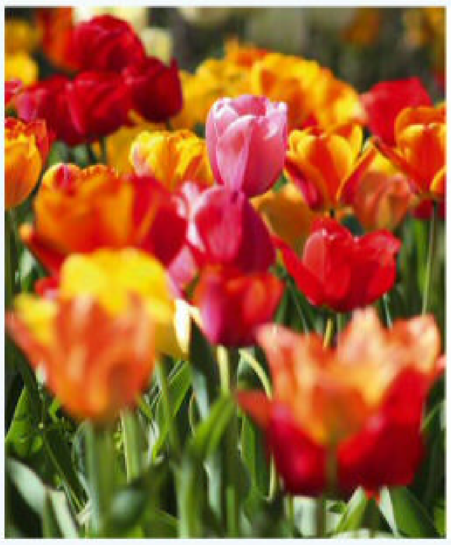

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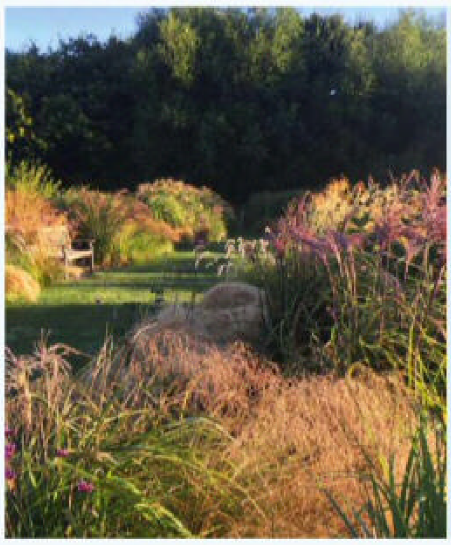

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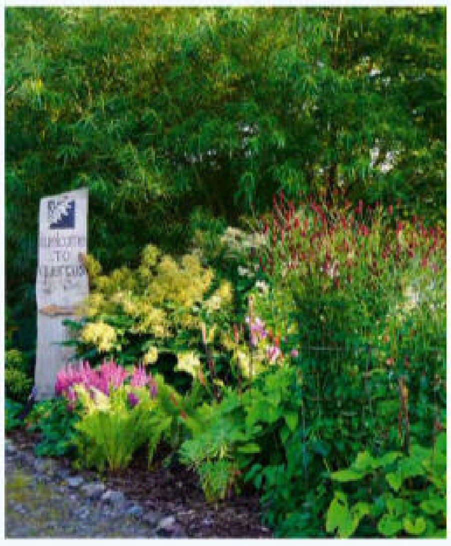

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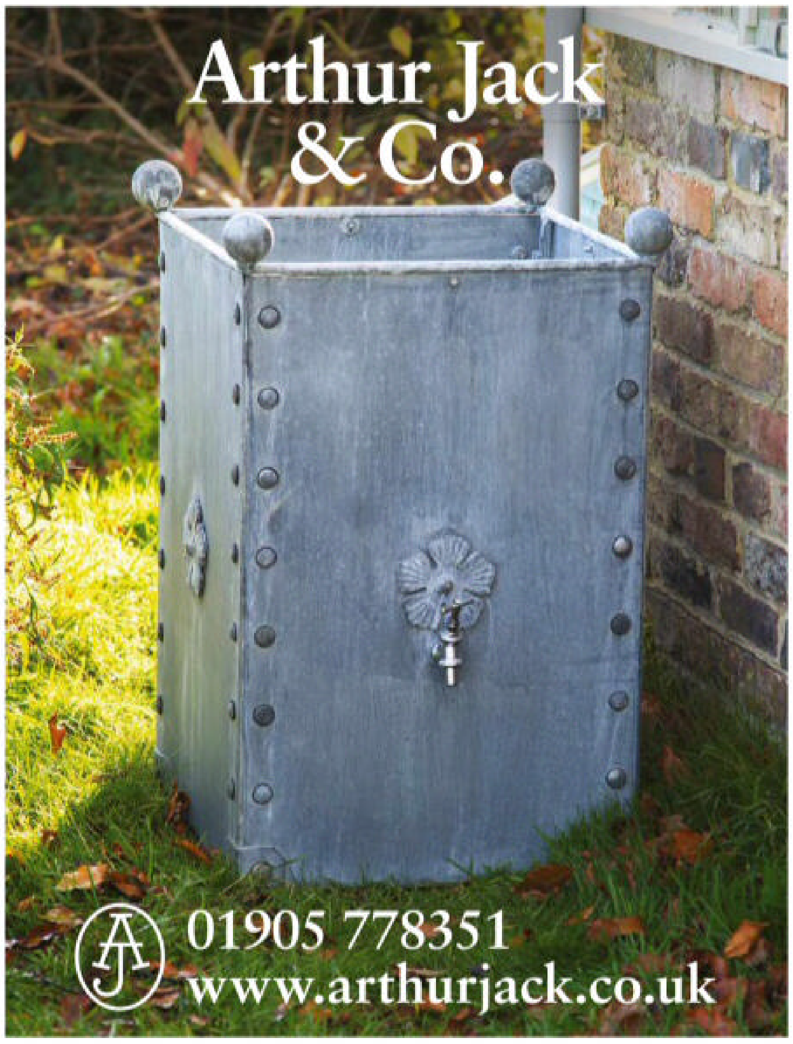
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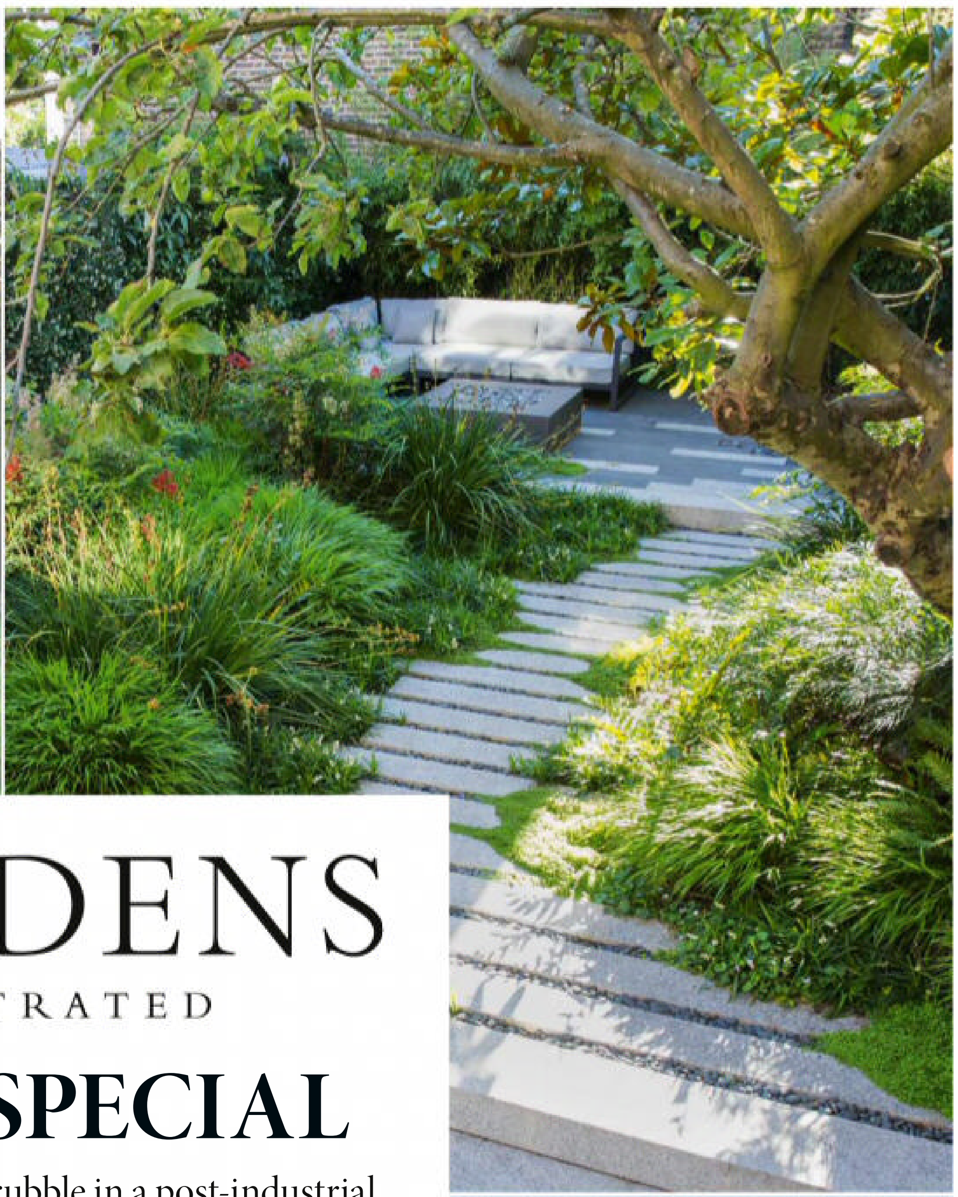

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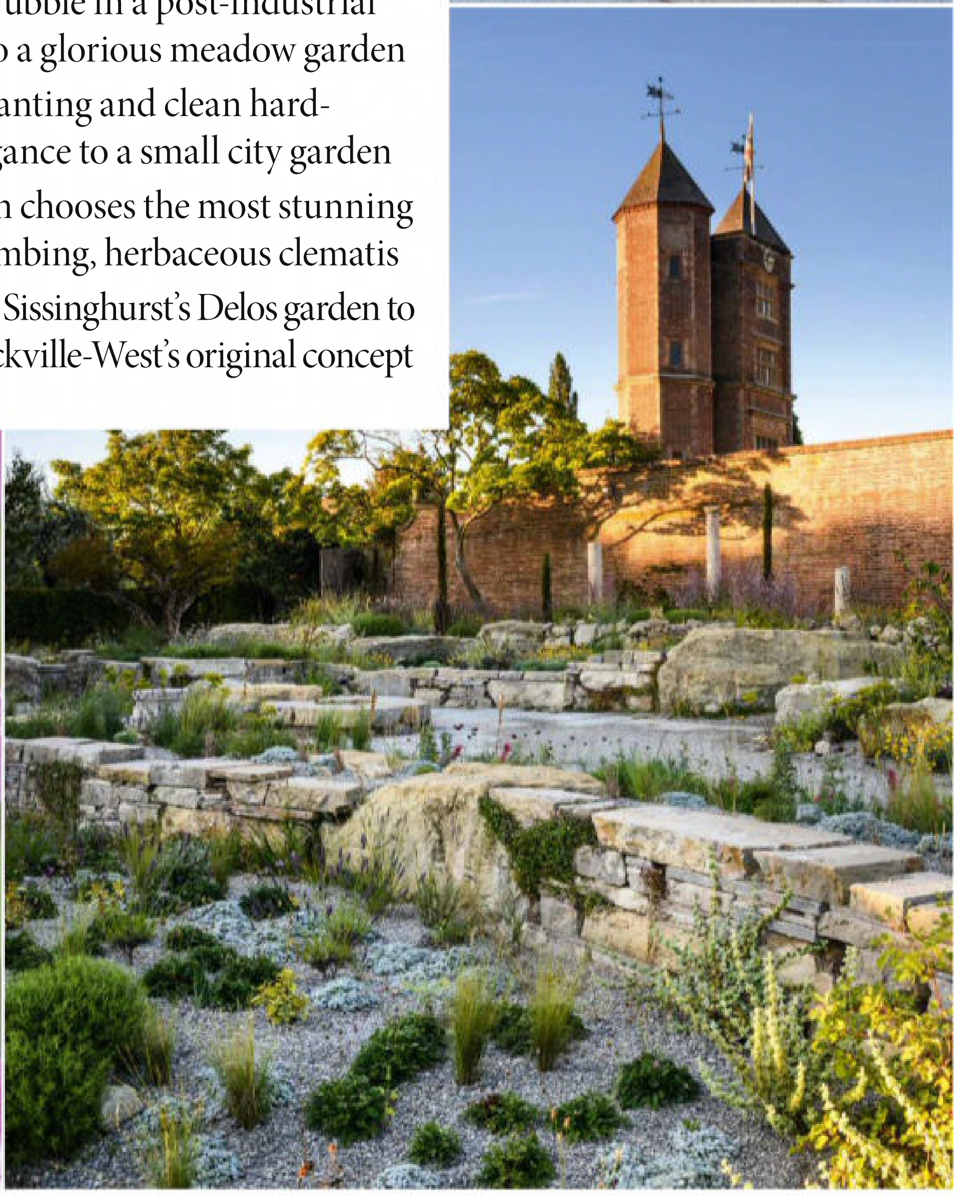

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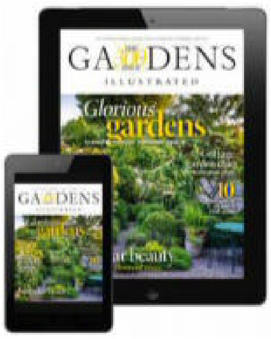

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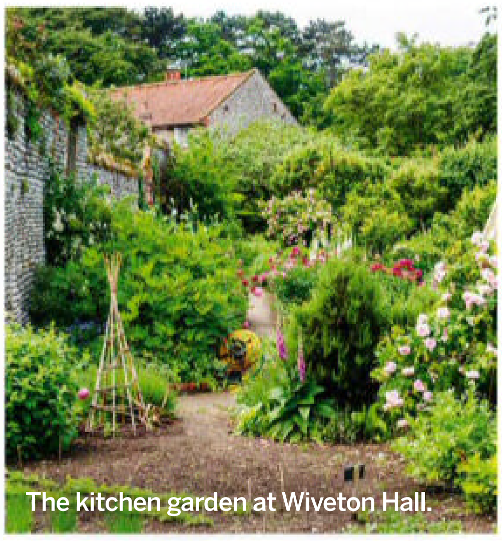
How to spend a gardener's weekend in…

North Norfolk

Foodies and lovers of the great outdoors will be enchanted by one of Britain's most easterly counties with its wide horizons, expansive coastline and garden estates large and small

The call of north Norfolk's open skies and generous beaches is hard to resist for British holidaymakers at the best of times. Fans of flint, fashioned into Dutch-influenced manors and cottages, as well as walled gardens and path edgings, will be in another kind of heaven. Norfolk feels remote with good reason: there is no motorway and the pace is slow.



The kitchen garden at Wiveton Hall.

Holt and its environs

Holt has the air of a bustling town from the 1950s, not least because it is served by a steam train and a 251-year-old department store (**Bakers & Larners**). Holt has recently begun to reinvent itself as a town of food, sealed with the arrival of gelato and chocolate maker **Harris & James**. On the outskirts, **Back to the Garden** is a farm shop, butchery and deli with a well-priced breakfast and lunch menu made from high-quality, local ingredients (its farm is at nearby Stiffkey). Five miles towards the coast, **Wiveton Hall** takes the prize as the ultimate north Norfolk experience, with grounds that are free to roam – including a charmingly flinty kitchen garden, with a wing to rent, as well as cottages and bell tents. The café is renowned for its fun atmosphere and excellent food.

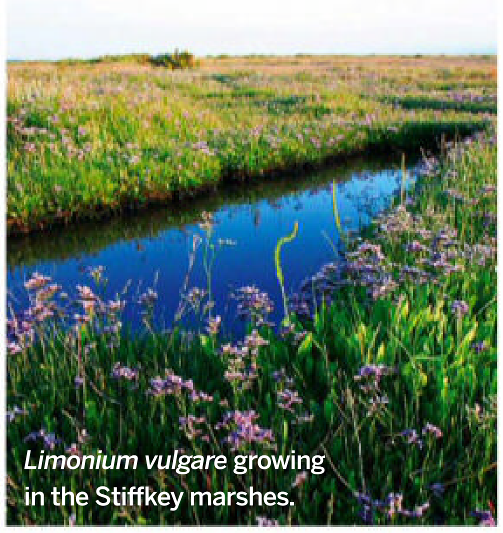
All manner of manors

In this county of grand houses, memorably evoked in LP Hartley's *The Go-Between*, there are almost too many good ones to choose from. **Holkham** has a hotel (the Victoria Inn), a nature reserve, an outsized walled garden and a huge, sandy beach, backed by a pine wood. As with the beaches at Wells-next-the-Sea and Brancaster, a wind break is an essential piece of kit if you are planning to sit, and the distance walked before you even get to the water will ensure a lengthy visit. **Hindringham Hall** near Fakenham has smaller-scale charm; the moated mini-manor looks over medieval fish ponds and overflowing gardens. **Houghton**, in the direction of Sandringham, is at the magnificent end, yet is a cultural and horticultural delight, with a kitchen garden designed by the Bannermans and art installations indoors and out.

Beach huts at Holkham.

Villages in between

The famed coastal road, scenic in winter, thronging in summer, runs directly through the middle of an Area of Outstanding Natural Beauty. A stop-off involving food, browsing and walking would be the well-stocked general store and café at **Stiffkey Stores** ("There's something about it", says a local), followed by a walk through Stiffkey marshes. The most peaceful way of exploring north Norfolk during peak season is by foot or by boat and the **Coastal Exploration Company** will guide you around the creeks or through the marshes and out to sea, starting at Wells. Powered by a handsome fleet comprising a whelk boat, crab boat and an engineless mussel boat, bespoke trips can be arranged with the best locally sourced food. One of the skippers has a beach hut and shepherd's hut to rent.



Limonium vulgare growing in the Stiffkey marshes.

Heading south

An inland expedition in the direction of Norwich will take you past the deer park at Gunton, which is vastly walkable, with the destination of the **Gunton Arms** (45 minutes from Gunton Station). The good news, for fans of the inn's theatrical dining experience, is that a newly refurbished sister eatery, the **Suffield Arms** (close to the train station), is opening in June. There is further walking on the beguiling estates around Norwich, all with 'Hall' attached to their names, such as **Blickling** (National Trust) and nearby **Mannington**. **Elsing Hall** has an undiscovered, hidden-away feel. **Ketteringham Hall** is home to the **Norfolk School of Gardening**, with a packed calendar including one-day courses. Finally, not to be missed: the **Romantic Garden Nursery**, specialising in rococo topiaries.

Blickling Hall.

Souvenirs

Stately home lunch Courtyard Café, Holkham

Farm shop Drove Orchards, Thornham

Fresh fish Gurneys, Burnham Market

Groceries and dry goods Stiffkey Stores

Pick-me-up Little Dairy Shop, Binham for coffee with raw milk

Browse Perfumery at Norfolk Natural Living, Holt

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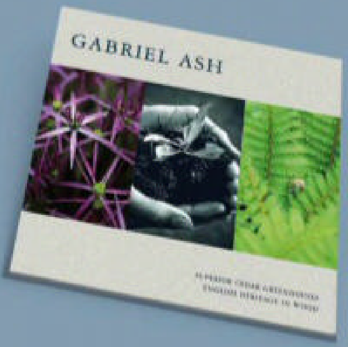

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